

PROCEEDINGS
of the
FIFTH ANNUAL CONFERENCE-CONVENTION
of
THE CANTORS ASSEMBLY AND THE DEPARTMENT OF MUSIC
of
THE UNITED SYNAGOGUE OF AMERICA



SUNDAY, MONDAY, TUESDAY, WEDNESDAY, May 4th, 5th, 6th, 7th, 1952

at

The Concord Hotel

Kiamesha Lake

New York

THE CANTORS ASSEMBLY

Officers

Nathan Mendelson, President
Charles Sudock, Vice President

Morris Schorr, Treasurer
Edgar Mills, Recording Secretary

David J. Puttermann, Executive Vice President

Executive Council

Charles Bloch
Samuel T. Dubrow
Henry Fried
Abraham Friedman

Jacob Sivan

W. Belskin Ginsburg
Moshe Nathanson
Irving Rogoff
Jacob Schwartz

Jacob Sivan

Ex - Officio

Abraham J. Rose

Max Wohlberg

National Council

Julius Blackman
Maurice Goldberg
Jacob Hohenemser

Isaac Wall

Abraham Marton
Samuel Rosenbaum
Jacob Sonenklar

THE DEPARTMENT OF MUSIC

DAVID J. PUTTERMANN, Director

Advisory Committee

Dr. Moshe Davis
Dr. Simon Greenberg
Dr. Max Routtenberg

Rabbi Wolfe Kelman
Cantor Nathan Mendelson

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Prepared for Publication
by Cantor David J. Putterman

PROCEEDINGS

SUNDAY, MAY 4th

OPENING SESSION

Cantor Henry Fried, Presiding
Congregation Sons of Israel, Woodmere, N.Y.

Ceremony of Induction for New Members

The opening session was called to order at 8:30 P.M. by Cantor Henry Fried who presided at this session. A very beautiful and impressive Ceremony of Induction was conducted by Cantor Jacob Schwartz, chairman of our Membership Committee.

"I thank God that I have this opportunity to be with you upon this thrilling occasion. I raise my thoughts in prayer to our Heavenly Father who has enabled us to express our thoughts in the language of prayer and music.

In these days when our fellow American Jews seek to unite for the sake of upholding the Synagogue and all its worthy traditions, it is fitting that we, the members of The Cantors Assembly, should have unity and understanding hearts to serve our people in this country as well as to sing Israel's song of hope from our altars.

It is vital that we remain a united and inspired body of true and faithful messengers of song, so that we can serve best the interests of our fellow men, as well as ourselves in this wonderful organization. For this we ask God's blessing.

How good it is that we know our new colleagues and how pleasant it is that we unite to extend a helping hand unto them.

The Cantor of to-day is recognized and honored both for his talent and his necessary work and we wish our new colleagues years of joy in their labors in God's Vine - yard.

Our mouths are filled with praise, our hearts with joy as we summon our good wishes and felicitations in this prayerful mood for the sake of saying Mazal Uver- acha to those who are now part of this worthy organization.

It is therefore my personal privilege to install the following Cantors and to welcome them into our midst:

Bashkowitz, Saul E., Brooklyn, N. Y.
Behrman, Abraham, Jamaica, L.I., N.Y.
Berkowitz, Gabriel, Montreal, Canada
Carus, Paul P., Atlantic City, N. J.
Daro, David, Burbank, California
Fenakel, Nicholas, Detroit, Michigan
Gowseiow, Jacob, St. Louis, Mo.

Hoffman, Abraham, Chicago, Ill.
Kantor, Abraham, Venice, Calif.
Katzman, Nathan D., Hollywood, Calif.
Kinnory, Herman, Las Vegas, Nevada
Lerner, Harold, Mattapan, Mass.
Mandel, Yehudah L., Philadelphia, Pa.
Mandelblatt, Asher, Philadelphia, Pa.
Martin, Stanley, Highland Park, Ill.
Osen, David, Jamaica, L.I., N.Y.
Rosenberg, Solomon, Chicago, Ill.
Schraeter, Arnold H., Springfield, Mass.
Siegel, Benjamin, Great Neck, L.I., N.Y.

May they be with us in our sacred fellowship for many years.

0 God we praise Thy name and glorify Thy work. With song we draw nigh unto Thee to thank Thee for the gift of music Shirah Thou hast given to Thy children. Grant them strength to carry on and to fulfill all their noble responsibilities.

Thou who dwellest in Heaven, be with us who labor on earth, to spread Thy bountiful gifts to those who seek harmony through music and joy through song Neginah.

May we labor in God's House for years ahead and may we be worthy of the profession which ennobles our lives.

Cantor Charles Bloch sang Birchas Kohanim by Cantor Schwartz accompanied at the piano by Mr. Mark Silver.

God-we thank Thee now and always for this hour which Thou hast made for us.

Amen."

Cantor Abraham Behrman responded in behalf of the newly inducted members.

* * * * *

Cantor Max Wohlberg directed our attention to the fact that our colleague and member Cantor Myro Glass was designated "Indiana's Jewish Man of the Year". The following is an editorial which appeared in the National Jewish Post on April 18, 1952:

"WHAT IS LEADERSHIP, MONEY?"

*Selection of Cantor Myro Glass as Indiana's Jewish Man of the Year by The Post, brings a reward to a man who has not made his contribution in the field of raising funds, of heading a movement, or even in leadership.

Cantor Glass, if he isn't one of the richest men in Indiana, is certainly one of the most beloved.

If he isn't a leader in the dynamic sense which we believe denotes leadership, then he certainly is an indefatigable worker for every Jewish cause.

But more than this, he is a consecrated man.

No one who has ever attended any service at which he chants the service, can fail to sense the utter devotion of this man to beatification of God.

We are not even going to remark on the fact that bestowing such a reward on a cantor marks a milestone in the Indiana and the U.S. Jewish community, where Cantors are held in anything but high reward.

For it is high time that the Jewish community began to recognize that not only those who give the most money to the annual drive are leaders. There could hardly be a Jewish community now or in the future if it weren't for the Cantor Glasses in every city throughout the U.S."

* * * * *

A lively and enjoyable period of community singing was led by our colleague and member Cantor Jacob Hohenemser which was thoroughly enjoyed by all. This was followed by a social program prepared for us by the Concord Hotel.

MONDAY, MAY 5th

FIFTH ANNUAL MEETING OF THE CANTORS ASSEMBLY

MORNING SESSION:

**Cantor Nathan Mendelson, Presiding
Congregation Shaar Hashomayim
Westmount, Montreal, Canada**

The meeting was called to order at 10:45 A.M. by the president of The Cantors Assembly, Cantor Nathan Mendelson, who introduced Cantor Adolph Weisgal to deliver the Invocation.

**INVOCATION - Cantor Adolph J. Weisgal
Chizuk Amuno Congregation
Baltimore, Maryland**

Gather yourselves together !

**O Lord, be gracious unto us,
we have waited for Thee.**

**And wisdom and knowledge
shall be the stability of our
times, and strength of sal-
vation.**

**O Heavenly Father! Thou art the source of all wisdom, the guide of our destinies. We be-
seech Thee, give us understanding to comprehend our mission in the Avodat HaKodesh which we are dedicated to perform before Thee as Sh'lachei Tzibbur.**

We have gathered here in convention to explore the ways in which to serve Thee and to serve Thy people Israel; to find new inspiration and new dedication to our holy task. Give us wis-

dom to understand Eynah vayis asher tivnu li v'eyneh mokom m'nuchosi - - -
**what kind of house of worship we shall build for Beth Israel and for Thee; with what kind of ser-
vice we shall continue to glorify Thy Name.**
Help us to find peace and spiritual contentment in our inner souls as we serve Thee. And when we see your light urisem v'sos libchem
let our hearts rejoice.

Allow us to penetrate the deep meaning of our ancient sages, who taught us:

**"The Holy One, Blessed be He, has declared that the world would not have been worthy of creation or existence were it not for the joyful song welling up from the hearts of men." We the Sh'lachei Tzibbur are the interpreters of that Shirah ve-
Zimrah. Therefore, our mission is a great and holy one. It is therefore with great humility that we pray: Yehi rotson shetishre b'rochoh b'ma-
aseh yodenu, omen.**

COMMITTEE REPORTS -

**CONVENTION COMMITTEE by Cantor
Cantor Charles B. Bloch**

The Convention Committee and its affiliated body, the Concert Committee, were charged with making plans as to the form, the place, the program, the subject matter, the guest lecturers, the artists for our concert, the contents of their programs and the very many other details involved in preparing for a convention and concert. These Committees were greatly aided by basic and valuable suggestions of all of the members of Cantors Assembly, who attended the All-Day Planning Session on January 2, 1952. Subjects of interest were selected and outstanding authorities designated to be invited to discuss them. The Executive Council who gave final approval to our plans added the wisdom of its experience to our deliberations. It goes almost without saying that our Executive Vice-President, David Puttermann, with the able personnel Ruth at his disposal was of inestimable help in crystallizing and implementing the work involved.

From here on the success of this convention depends on all of us assembled. Its complete fruition will be in direct ratio with our attendance and enthusiastic interest in each and every session seheduled.

We, of the Committees, who planned for your pleasure and enlightenment hope that you will enjoy yourselves to the fullest extent and that you will derive much lasting good from your presence here.

FINANCE COMMITTEE by Cantor Morris Schorr

In behalf of the treasurer and Finance Committee, I am very happy to report that as of today, we have cash on deposit in the Corn Exchange Bank of \$3947.22 and in the Irving Savings Bank of \$6080.40 making a total of \$10,027.62. We shall have outstanding bills to be paid which will have been incurred with the expenses of this Conference-Convention. Our books are audited periodically by Mr. Benjamin Markow, certified public accountant of New York City.

Cantor Puttermann requested an opportunity to supplement the financial report given by our treasurer, Cantor Morris Schorr. He explained that the only source of income which The Cantors Assembly has is from dues paid by our members. That the only expense which we have is in connection with the running of our annual Conventions and a few additional minor incidental expenses. That the United Synagogue pays for all of the other expenses such as office, telephone and telegrams, postage, the salary of the Executive Vice President, and the salary of a full-time secretary and everythings else pertaining to the running of our office. Cantor Puttermann therefore expressed the opinion that it was not equitable that The Cantors Assembly should have a large sum of cash on deposit, when the United Synagogue is in such dire need of funds. He, therefore, suggested that the Executive Council consider the necessity of making some amicable arrangement between The Cantors Assembly and the United Synagogue whereby The Cantors Assembly, in the future, will share its expenses with the United Synagogue.

RETIREMENT COMMITTEE - Cantor Moshe Nathans on

Lawrence M. Helfgott, Esq., Executive Sec.

April 29, 1952.

Cantor David Puttermann,
3080 Broadway,
New York 27, New York.

Dear David:

I list below the names of those members of the Cantors Assembly who are enrolled under the Retirement and Insurance Plan:

Aaron I. Edgar	Simon Kandler
Fred S. Gartner	Abraham Marton
Marcus Gerlich	William W. Lipson
Maurice Goldberg	Ben G. Nosowsky
Michal Hammerman	Jacob J. Renzer
Gabriel Hochberg	Gregor Shelkan
Jacob Hohenemser	Moses J. Silverman
Carl Urstein	

In addition, the Congregations of 2 others, I am advised, have voted adoption of the Plan and have been billed for the first premium. Indications are that a third Congregation is ready to come into the Plan, and Correspondence with respect

to 4 more is in process.

Please give my best wishes to the members of the Assembly in Convention and Convey to them my readiness to be of assistance.

With warm regards, I am,

Sincerely yours,

Larry

LMH:b

MEMBERSHIP COMMITTEE - Cantor Jacob Schwartz

I am very happy to report that as of today we have 143 members. This is an increase of 14 members over last year. There are still 3 members who have not as yet paid their dues for 1951-52. At present we have 5 applications for membership pending.

Newly Adopted Standards and Qualifications for Membership

ARTICLE III - MEMBERSHIP

SECTION 1

Only those applicants who comply with the following rules and meet the Hebrew, Musical and Hazanic qualifications required by the Membership Committee may be elected to membership.

a. Applicants shall be loyal adherents to the principles of traditional Judaism, shall have comported themselves at all times with dignity and in accordance with the highest religious, moral and ethical standards and shall have served at least two full consecutive years and be functioning exclusively as full time Cantors in bona fide Congregations.

b. All applicants shall apply for membership in writing on an application form to be furnished by The Cantors Assembly of America accompanied by the initiation fee of \$10.00 plus the dues for one year in advance. All applications shall be submitted through the membership committee to the Executive Council. Upon approval by the Executive Council the name of the applicant shall be submitted to the entire membership by the minutes of the Executive Council and if no objections are received from any member on or before the date of the following meeting of the Executive Council, the applicant may then be elected to membership.

SECTION 2

a. All applicants shall be obliged to appear in person before the membership committee or such other committee as shall be appointed by the Executive Council for said purpose.

b. If for any valid reason approved by the Executive Council, it shall be inconvenient for

said applicant to appear in person, the applicant shall submit in writing his answers to an additional questionnaire to be supplied by the Executive Council.

c. Any applicant who shall have a graduate degree or certification from The Cantors Institute of the Seminary shall not be required to comply with the provisions of "a" and "b" of this section.

SECTION 3

Any Cantor who has made it a practice to desert the Synagogue pulpit for a "mushroom congregation", a resort hotel, a theatre or any public hall, or has in any way commercialized his sacred office by advertising in any manner unbecoming to the dignity of the profession, shall not be eligible for membership.

ARTICLE IV - DUES AND ASSESSMENTS

SECTION 1

The annual dues shall be payable in advance on September 1st of each year and shall be based upon the annual salaries of each member in accordance with the following schedule:

A- Salaries up to \$3,999. \$10 annual dues
B- Salaries from \$4,000 to \$4,999. . . \$15 annual dues
c- Salaries from \$5,000 to \$5,999. . . \$20 annual dues
D- Salaries from \$6,000 to \$6,999. . . \$25 annual dues
E- Salarses from \$7,000 to \$7,999. . . \$30 annual dues
F- Salaries from \$8,000 and up.....\$35 annual dues

SECTION 2

The Executive Council may suspend any member who has not paid dues for a period of one year upon notification by registered mail to his last known address. Any member suspended for non-payment of dues may be reinstated by the Executive Council upon satisfactory settlement of his arrearages.

SECTION 3

The Executive Council is empowered to remit, cancel or suspend any and all dues which may be or become due by any member.

SECTION 4

The Executive Council may make such additional assessments upon the entire general membership and at such times as to them may seem necessary.

RABBI-CANTOR-CONGREGATION RELATIONSHIP CODE - Cantor Max Wohlberg

(The following is a memorandum submitted in behalf of The Cantors Assembly to Rabbi Sidney Greenberg of The Rabbinical Assembly substantiating and reaffirming the function and title of the Cantor in accordance with Jewish law, tradition, Jewish history and practice.)

1. Historically, of course, the Rabbi had nothing to do with the service of the Synagogue. It was the Hazzan, the Sheliach Zibbur, the pre- centor, known in the Talmud by different names, who was during two millenia in sole charge of the service.

2. Recognizing the importance of the Hazzan, it is not unexpected that, according to Jewish law, excepting when an outstanding scholar-Rabbi is involved, a congregation of limited means in need of both rabbi and cantor, is to give preference to the cantor (Shulchan Oruch, Orach Chayim, 53: 24).

3. Even in this country, it is a matter of record that for well-nigh two centuries Haz- zanim were the sole custodians of the Synagogue Service. Until 1840 there were no ordained Rabbis here at all. (The Rise Of The Jewish Community of New York, Grinstein, p. 84.)

4. As an aftermath of the Reform move- ment, the weekly sermon became more or less customary and in our own day the rabbi gradu- ally assumed such functions as making announce- ments, reading a prayer in the vernacular, re- citing the mourners' Kadish and finally leading in responsive readings. But, to our own day, excepting these extraneous matters, the conduct of the service remained within the province of the Ha zzan.

5. To say, therefore, that the cantor is en- titled to officiate with the rabbi in the conduct of a religious service is to be untrue with history, out of balance with custom and out of focus with fact.

6. We, as all good Jews, welcome the many newly-acquired functions of the rabbi, his ever- increasing sphere of influence and authority, but we must insist that, as in the past, so today, the conduct of the service is within the province of the cantor.

7. Surely that is the primary requirement of the cantor: to conduct a beautiful and inspiring service, and certainly it is for that purpose that we wish to train young men to join our ranks and to serve when we are gone.

8. According to the information I receive, in many congregations the rabbi does not participate at all in the Sabbath morning service, and in a number of congregations he does not even preach.

9. If we agree that it is the function of the cantor to conduct the service, it follows a priori that he be responsible for it. To stress that on the pulpit the rabbi is the ultimate authority is here both superfluous as well as confounding. Actually it negates all that precedes it. The rabbi is admittedly the ultimate authority on all religious matters. At the meetings of the Religious Service Committee his opinions will be heeded and his suggestions will carry deserv- ing weight. Once a service is under way it is presumed that at a meeting of the Religious

Service Committee with both rabbi and cantor in attendance or that at a meeting of the latter two, a modus operandi has been agreed upon; or, if you permit the analogy, the legislative and judicial representatives have spoken and decided. The service is now passing into the province of the cantor, the executive branch, for effectuation. It is inconceivable that a cantor trained for his task be denied authority over his own work, the nature of which was previously delineated by all authorities involved. It is equally inconceivable to me that a self-respecting young man will study for and enter a profession where he will be denied responsibility for carrying out a mission assigned to him. Such a debasing attitude, seems to me to be neither Jewish nor democratic. The office thus emasculated is obviously not synonymous with that of the Sheliach Zibbur.

I propose, therefore, that either the reference to ultimate authority on the pulpit be eliminated or that the authority of the cantor over the musical part of the service be appended thereto. This code, at best, cannot cover all eventualities. When confronted with unforeseen complications on the pulpit, the reaching of a satisfactory solution is more likely when mutual respect is the norm.

10. Experience has shown that just as it is necessary to circumscribe the part each is to play at the service, even so is it desirable to allot the time that is involved,

On the subject of the title Minister for the Hazzan, I should like to submit the following for your consideration:

1. In Talmudic literature the Hazzan, the Synagogue functionary, is known by eight different names. The Hazzan of today is a direct descendant of these Synagogue functionaries. If there was in Synagogal life a functionary similar to the non-Jewish Minister, it is surely that of the Cantor.

2. Outside of passing judgment according to Jewish law there was no religious activity denied the Hazzan.

3. At certain times in history, the Hazzan was even called upon to do teaching and preaching (Mahzor Yannai, I. Davidson, pp. XVIII, XXXVIII, The Rise of the Jewish Community of New York, Chapter V).

4. The qualifications required of the Hazzan are those expected of an exemplary, religious representative, ministering to the needs of his congregation. (B. TA'ANIT 16A: RAMBAM, HILCHOT TEFILAH, Chap. 8, # 11, 12; SHULCHAN ARUCH, ORACH CHAYIM 53.)

5. He was always considered a minister by Jews (The Rise of the Jewish Community, p. 84; articles by Isaac Leeser, THE OCCIDENT, 1857 pp. 401, 446-447, 581). "To any one acquainted with the laws and customs of the Jewish faith it

is axiomatic that the Synagogue official called in Hebrew Chazan and in English Cantor or Reader is a religious functionary, a minister of religion. That is the whole purpose and object of his function. Any statement to the contrary is, at worst, a calumny or misrepresentation, at best, an error." (From a letter by Rabbi Bernard Drachman to National Headquarters Selective Service, April 7, 1943.) "This is to advise you that a Cantor or Chazan is a Minister in the Synagogue. . . . From time immemorial the Cantor is the Minister of the Congregation, who conducts in the Synagogue, at weddings, funerals and other religious functions." (Rabbi Herbert S. Goldstein, in a letter to Cantor Jacob Schwartz, March 15, 1942.) ". . . in the United Synagogue in London, England, the Reader (Cantor) is accepted as a Minister of Religion. Universally he is addressed as Reverend." (Dr. M. Hyamson, in a letter addressed to National Headquarters, Selective Service, April 6, 1943.)

6. The Hazzan is considered a minister by our government. (New York State Law, Section 11 of the Domestic Relations Law.)

7. Our government recognizes both ordained and licensed ministers.

8. In the United States, the Hazzanim Farband in New York is for more than half a century registered as the Jewish Ministers Cantors Assn. Here, also, our Reform colleagues are organized in the Board of Hazzan-Ministers. It would indeed be paradoxical if our own cantors who are seeking to render ever greater service to their congregations, who are establishing more rigid ethical, professional rules of conduct, would relinquish their title to the ministry.

9. As it is our wish to qualify the title Minister with Hazzanut, there surely ought to be no objection to our title Minister of Hazzanut.

10. While, it may be, there are a few individuals in the profession undeserving of the nomenclature Minister, I ask, with Abraham, shall the iniquities of one condemn the whole? is there any organization, anywhere, consenting to be judged by the acts of an erring member?

11. Your group, as ours, wishes to create here a learned, creative and useful cantorate. We can achieve incomparably loftier results if our standards and aims are set high. A Ministry of Hazzanut is worthy of years of effort, training and of a lifetime of devotion.

12. A code, such as we are forging, which emphasizes the title of the Rabbi as the religious leader of the Congregation, must, as a matter of justice, state the title of the Hazzan as the Minister of Hazzanut.

**CODE ON CONGREGATIONAL STANDARDS -
Cantor Charles B. Bloch**

R E P O R T

- of -

**COMMITTEE ON CODE FOR CONGREGATIONAL
STANDARDS**

Recently a move was undertaken to formulate a Guide for Congregational standards. To that end, a committee consisting of Dr. Simon Greenberg, Dr. Lehman, Mr. Stanley Garten and lay representatives of United Synagogue, Rabbi Stanley Rabinowitz for Rabbinical Assembly, and Cantor Putterman and myself in behalf of Cantors Assembly met to discuss and prepare such a code. This is entirely independent of and not to be confused with the proposed Rabbi-Cantor-Congregation Relationship Code. The Guide for Congregational Standards attempts to prescribe a basis for the conduct of Congregations toward their personnel. Particular stress is given to the sections dealing with the Congregation and its Rabbi, and the Congregation and its Cantor. Areas of initial engagement, renewals, manner of termination thereof, general duties, arrangement of services, public announcements, Retirement Plan, vacations, relationship to synagogue administration, illness and general disability, suggested form of contract, etc. are dealt with quite equitably.

It must be pointed out, however, that this is only a draft by well-meaning representatives of the various groups and that it has no binding effect unless and until it is adopted by a majority vote of United Synagogue of America at its forthcoming national convention to be held this month in Boston. Following this, we earnestly hope that every constituent member synagogue of United Synagogue will, of course, ratify the action of the parent body and put the code into living practice.

**PROVISIONAL DRAFT FOR A PROPOSED
GUIDE TO CONGREGATIONAL STANDARDS**

C. The Congregation and its Cantor.

Section 1. General Duties of the Cantor.

a. The Cantor, as the Minister of Chazanut, shall be the guide and consultant of the Congregation in all matters affecting the Jewish musical activities of the Congregation, and, in consultation with the appropriate committee or committees, shall decide upon all Jewish musical programs of the Congregation.

b. He shall participate in all religious rites and services in the Synagogue, be a co-worker with the Rabbi, and should consider pastoral duties of the Congregation as part of his respon-

sibility. He should also serve the Congregation in whatever capacity, by virtue of his training, experience and position, he is qualified to fulfill, as shall be mutually agreed upon.

Section 2. Arrangement of Services.

The rabbi and the Cantor should plan all religious services and arrange for the parts they are respectively to have therein. Any congregational committees on ritual, religious service, music, or of a similar nature, should include the Rabbi and the Cantor, or should consult with them regarding any liturgical music dealt with by such committees.

Section 3. Public Announcements.

All public announcements of religious services shall include the name of the Cantor as well as the Rabbi.

Section 4. General Provisions.

The provisions of this Guide under Article I, subdivision B, entitled "The Congregation and Its Rabbi," are hereby made applicable to Cantors, with the exception of the provision relating to attendance at meetings of the Board of Directors or Trustees of the Congregation.

**PUBLICATION COMMITTEE - Cantor Samuel
Rosenbaum**

Since there were no meetings of the Publications Committee since my assumption of the chairmanship last September, this report must be a unilateral one. Although there was no actual physical meeting between the members of the committee and the chairman due to our inability to overcome the problem of our scattered geographical locations, there was most certainly a meeting of the minds. This, I am happy to say, made the task of our committee, namely: the publication of The Cantors Voice, a very pleasant and rewarding experience. I should like to take this opportunity to thank and to publicly commend the efforts of my colleagues, Max Wohlberg, Jacob Hohenemser and David Putterman. Without their devoted help and constructive criticism the new Cantors Voice would not have been possible.

Acting upon the will of our last Convention and with the consent and encouragement of the Executive Committee, we set about, immediately after the yamim noraim, the task of publishing The Cantors Voice in printed form. A tentative budget of \$100.00 per issue was allotted us. After many inquiries and estimates, it was decided that the paper should be published in my own community of Rochester, New York in order to facilitate the mechanics of publication. The printed and folded copies are then sent to our office in New York City and are mailed from there. The copies, as you know, are no longer mailed in envelopes by first class mail, but are sent out under the bulk mailing frank of the United Synagogue of America at a considerably lower rate.

The Cantors Voice is printed by means of photo-offset, which in addition to being less expensive than any other method, will allow us to use illustrations of various kinds without the extra expense of cuts or mats. The composition is by means of Veritype, which was found to be cheaper than ordinary type-setting.

The first two issues were published at a cost of approximately 125.00 per issue for 300 copies. Prior to the publication of the third issue, the Executive Committee approved an increase in the number of copies from 300 to 800. This will add about \$20.00 to the cost of each issue. It is the intention of the Executive Committee that the additional copies be mailed to the rabbi of each congregation affiliated with The United Synagogue of America.

So much for the facts and the figures.

There are, however, several thoughts about the future of The Cantors Voice which I would like to share with you now.

1. In spite of the fact that every editor likes to see the circulation of his publication rise, I would seriously question the wisdom of the recent increase in the numbers of our paper in order that a copy might be sent to each rabbi in our movement. If it was the intention of The Executive Committee, by this move, to give wider publicity to our work, then may I suggest that this might best be done by sending The Cantors Voice to the lay leadership, to the presidents or to the chairmen of ritual committees directly to their homes. The Rabbi of each congregation receives so much circular material that there is a good chance that The Cantors Voice will never get beyond his desk. (And while we are on the subject of mailings, may I inquire for the reasons behind sending our annual convention reports to others than our own members. Also why it is that every general mailing gets to the rabbi of our congregation more than a week before it gets to me?) May I suggest that the Executive Committee be asked to reconsider our policy on mailings. I certainly am not suggesting that we hide our light behind the proverbial bushel, but I do think that there are some matters which are the concern of our members only.

2. It seems to me that The Cantors Voice as it is now published serves two purposes: it published news of interest to Cantors and it published a small number of articles of a scholarly nature. However, because it takes almost two months to prepare an issue, the news material is often stale and uninteresting by the time it reaches the reader. This is, at present, unavoidable, since the scholarly and literary articles and criticisms take a much longer time to edit and to set up. It would therefore be prudent for us to consider ultimately dividing The Cantors Voice into two publications: one, a monthly news-letter, inexpensively printed which would contain all the newsworthy and personal items of only momentary interest; the second a quarterly literary magazine which would contain all the

contributions of our members and leaders in the field of Hazanut, articles on music, biographies, essays, research work, new methods, new ritual, music, record and book reviews as well as any other material of lasting interest to the modern cantor.

3. I should like to see The Cantors Voice become the instrumentality for the re-publication of out-of-print and rare music; not of single items as it now does, but in complete volumes. This undertaking, while certainly not a small one, is not nearly so costly as it seems at first. We should investigate and take advantage of the many new printing processes now available. I am thinking, in particular, of a process developed by The Haloid Company called Xerography (zeer-o-graphy) which reproduces black and white copies from original material without negatives, stencils or plates. The copies could then be bound inexpensively by means of a spiral binding. I have investigated the cost of such a process and find that a volume the size of Lewandowski's Todah vezimrah could be reproduced in quantity for about twenty dollars the copy, a sum much more reasonable than that being charged by many book-dealers. Many of our members have never had the opportunity to study, much less to own, copies of the works of dozens of great synagogue composers which are available in the personal collections of some of our older members or only in the few libraries in New York City. It seems to me to be a terrible loss to the many young cantors who are thus deprived of the inspiration and the material which this music could offer.

In conclusion, I should like to thank the many colleagues who took the time and the trouble to write for and about The Cantors Voice. At the same time I should like to urge all of our members to follow their example. The Cantors Voice is not and should never be a closed corporation.

MUSIC COMMITTEE - Cantor Edgar Mills

Cantor Mills referred his report to Cantor Moshe Nathanson.

CONGREGATIONAL SONGSTER - Cantor Moshe Nathanson

It would be a joyous occasion indeed, if instead of a "dry" report, we could present before the assembly to-day the long awaited "Congregational Songster". We all know that this book will answer a long felt need of our Synagogue.

However, alas, the songster is not ready yet. Hence this report to bring you up to date and, especially, to serve as an excuse for the rather slow progress.

For years I had the genuine desire to publish a Congregational songster; a desire motivated by numerous demands made upon me by Cantors and teachers for congregational melodies. They came to me in particular, probably because of my long connection with a "singing" Congrega-

tion and my experience as teacher of Jewish music in several parochial schools.

Except for minor publications of liturgical music here and there, my ambition was never realized. Perhaps because I felt intuitively, that a book of such dimensions, if it should really answer the need of the Cantor and the Congregation, ought to be sponsored by an organization and not by an individual.

I was therefore extremely happy to learn, only at last year's convention, that an elaborate songster was being compiled by the Cantors Assembly for publication and that its editor would be Cantor Max Wohlberg.

I knew then, that a better man could not be found for the "job". He is a scholar, a musician, well acquainted with our "Nus-ha-ot" and versed in Hebrew grammar, and above all has a wonderful sense of values and proportion. These are qualifications so essential and indispensable for the compilation and arrangement of congregational melodies, which are to be based on Nussach, simplicity and singability.

Vayehi and where there is a Vayehi there is a T'sarah.

A few months ago our Executive Council learned to its great sorrow, that Cantor Wohlberg was unfortunately unable to continue with the sacred task because of other very urgent obligations in the cantorial field. The editing was then assigned to me.

Despite my experience in compiling and editing a few books, I accepted the assignment with a great deal of trepidation. I knew fully well that I was to replace a much better man.

I went to Philadelphia and spent a few lovely hours in Cantor Wohlberg's Study among the multitude of cantorial volumes in his magnificent library.

Cantor Wohlberg handed down to me the extensive material submitted by the many Cantors, and also an impressive list of compositions he had a chance to glance thru and indicated the places where to find them.

Having seen the innumerable volumes of cantorial material still to be scrutinized I first realized the magnitude of the task.

I have examined carefully all the material sent in by the Cantors, put aside those compositions that are good beyond any doubt and those which have possibilities after editing and rearranging. We discarded those unfit for melodic reasons and those unsuitable for group singing because of the extent of their range.

The Cantorial books which happen to be in my possession, like Idelson, Sulzer, Levandowsky, Weisser, Goldenberg and a few other minor collections were carefully searched and some mate-

rial selected. However, "the day is short and the task is great".

I do wish that the Cantors and the "Jewish" music-directors would heed to this last call and send in more of their congregational melodies, original or adapted.

Needless to say, I shall not be the "Dan Yechidi", the only judge nor the "Posek Acharon". The Music Committee will meet immediately after the convention to examine the material so far selected (including my own of course) and will pass judgment before the "real" work begins.

I sincerely hope and wish that there will no longer be any need for reports as such, but rather be in a position very soon to sing out collectively and in unison: Shehecheyanu vekiyimanu vehigianu lazman hazeh!

PLACEMENT COMMITTEE - Cantor Abraham Friedman

My report at the conclusion of the third year as chairman of the Placement Committee gives me this opportunity not only to state the progress made by our committee but also to express the fruitage of these three years in recommended activity. Since this committee should be and could be the most vital instrument for increasing the prestige and financial status of our profession, we must consider seriously every means of improving it.

So far we have made great strides by working to eliminate the greatest menace to placement, the commercial agents and managers. We have succeeded in discouraging Cantors from negotiating with managers. And more and more congregations are convinced today that only through the medium of our Placement Committee can they obtain services of the highest standards. However, there are still Cantors who don't realize that they are jeopardizing their own livelihood and profession by not cooperating with the Placement Committee of the Cantors Assembly. I urge all our members to remember that the committee can do nothing by itself. The responsibility belongs to each individual and only through the honorable and ethical behavior of each member can the standards and ideals of the Cantors Assembly be maintained and strengthened. Thus when the code for Rabbi-Cantor-Congregation Relationship will be adopted, our contribution toward keeping the standards high will have validity.

The contribution of Cantor David J. Puttermann to the success of our Cantors Assembly bears reiteration. Without his leadership and selflessness, our organization would not have attained its position in the Conservative movement of our Synagogues. It was a great pleasure for me to serve on the committee with him.

We are very fortunate to have the fine and able services of Cantor Morris Schorr on the

Placement Committee. He has worked untiringly and unselfishly with us and we are grateful for his personal contribution to our committee and organization.

As of today, there are 23 Congregations that have turned to us seeking the services of a Cantor. 18 of these Congregations are seeking the services of a Cantor for yearly positions, and 5 Congregations are seeking the services of a Cantor for Rosh Hashonah and Yom Kippor.

We have applications from 18 members of The Cantors Assembly who are presently seeking placement and from 22 other applicants who are seeking yearly and High Holiday positions.

THE CANTORS INSTITUTE - Cantor David J. Puttermann

I am very happy indeed to report to you at this time that the Extension Department of the Cantors Institute was opened and made available to functioning Cantor s-In-Training. This is an addition to the three year summer institute which as you know was opened last summer. Regarding the actual opening of the Cantors Institute, you will have an opportunity to hear an official report at our closing session on Wednesday from Dr. Moshe Davis, provost of the Seminary and other officials of the Seminary, the Rabbinical Assembly, the United Synagogue, and our own Assembly.

All of us are aware of the tremendous financial burden which the Cantors Institute will impose, upon the Seminary. I know that I bespeak your sentiments when I state that we are greatly indebted to the Seminary for the opening of this new school to scientifically train future American Cantors. Despite the Seminary's large deficit, it nevertheless, is going ahead with the Cantors School which I am pleased to relate to you will be of unusually high standards and of genuine credit to our profession. Cognizant of our responsibility to the Seminary, the Executive Council at its last meeting went on record of pledging our membership to raise annually the sum of \$25,000 towards the financial support of the Cantors Institute. These funds could be raised by each Cantor in his own Synagogue by giving an annual Concert of Jewish Music. This medium will give the Cantor an opportunity to do something really creative. Your Committee will work out details in cooperation with the Seminary and the Cantors Institute, so that each Cantor will be assured of cooperation from his Rabbi, the congregational chairman for the raising of Seminary funds, and his general lay congregational officers.

I am exceedingly pleased to announce that Cantor Jacob Renzer of Charleston, South Carolina has already sent in approximately \$300 from his annual concert and that Cantor Charles Sudock of New Haven, Conn. has pledged \$500.

I urge this Convention to adopt a resolution pledging \$25,000 annually to the Cantors Institute.

CONSTITUTION AND BY-LAWS - Cantor W. Belskin Ginsburg

This Committee is happy to report the final formulation of an entirely new set of By-laws which we hope to present for adoption to the Assembly during the course of this Convention.

Although the members will have an opportunity to examine and discuss the various sections, we desire to point out some of the highlights in the new draft.

1. (a) In an effort to widen the sphere of influence of The Cantors Assembly the qualifications of applicants with respect to their affiliation with congregations connected with the United Synagogue of America or unaffiliated congregations conservative in spirit or congregations which the Rabbi is a member of the Rabbinical Assembly of America, have been eliminated.

(b) Provision is made for the personal appearance of each applicant, before the membership committee or if that is not possible, he will be required to answer a questionnaire.

(c) Anticipating the graduation of applicants from the Seminary College of Jewish Music and Cantors Institute, provision is made for their admission to the Cantors Assembly.

2. The provision for dues on a graduated scale adopted at our last convention was incorporated in the by-laws.

3. The office of Executive Vice President was incorporated in the by-laws and provision made for compensation, if necessary.

4. Past presidents of the Executive Council are given the right to vote and the office of chairman of the Executive Council is created.

5. The National Council is enlarged by the addition of Chairmen of Regional branches.

6. An entire new section is introduced concerning the creation and government of Regional branches.

7. The work of each standing committee has been defined and additional standing committees have been added. Special rules governing the conduct of the Placement committee have been included.

8. The language of many sections have been improved, we hope, and generally the efforts of the Committee looked toward the adoption of a set of by-laws under the scope of which, we may be able to operate with greater facility and with an eye toward our future expansion and usefulness.

I want to thank the members of my committee, Cantors Bloch, Puttermann and Wohlberg for their great help and for their many able and constructive suggestions.

METROPOLITAN REGIONAL BRANCH -
Cantor Charles B. Bloch

The Metropolitan Regional Branch of Cantors Assembly was organized during the latter part of last year. From a modest start it has gathered momentum through the active interest of our members residing in New York City, Long Island, Westchester, New Jersey and vicinity. Our meetings have been the forum for exchange of ideas and discussion of mutual problems. A vital part of our attention has been devoted to the "Cantorial Workshop", during which the make-up of various regular and special services was analyzed and new and old music of interest was demonstrated and illustrated by our members.

We have also formed a choral ensemble within our ranks. The response of our members to this venture has been very enthusiastic. Last, but not least, we did not overlook the aim of knitting ourselves into closer social contact. To that end, we arranged a social get-together for our members and their wives.

We look forward to a bright and fruitful future of mutual cooperation and betterment, and collectively as a strong link in the chain of Regional Branches of Cantors Assembly throughout the United States and Canada.

WEST COAST REGIONAL BRANCH - Cantor
Julius Blackman

The West Coast Region of the Cantors Assembly was officially set up in accordance with the decision of our last national conference-convention. Although a number of our members had been meeting from time to time on an informal basis, the region as such was set up officially immediately after the Conference.

After some varying approaches to organizational techniques we've scheduled our meetings as follows:

(a) A regular open meeting is held on the last Wednesday of each month. This meeting is open to - and attended by - members of the Assembly and invited guest Cantors who are potential members of the Assembly or who have some special contribution to make to the meeting.

(b) A closed session, open only to Assembly Members, is held on the second Wednesday of the month.

The open meetings are planned to briefly discuss general business of the Assembly; and then devote much time to aspects of Hazzanuth, in the form of lectures, seminars, workshops, etc. on such divergent topics as how to make services more attractive musically; a study of Piyuttim, etc.

The closed meetings concern themselves with correspondence, committee reports, and discussions specifically affecting the Assembly.

To effectuate the work of the Assembly region as a whole, three main committees have been set up:

(1) A Music Committee, headed by Cantor Julius Blackman, whose function is to help plan and carry thru some of the major projects of the Assembly Region as a whole; as well as to draw up plans to help the individual Cantors make their musical contribution to the Synagogue and Community life more effective.

During Jewish Music Month, this Committee arranged for several "Concert Symposia" on aspects of Jewish Music. These were held at a number of the affiliated congregations, and involved assembly members, who spoke and sang officially as members of the Cantors Assembly.

This Committee also arranged for Cantors Nathan Katzman and Julius Blackman to be interviewed on Radio Station KFWB's weekly Community Hour. The goals and ideals of the Cantors Assembly were discussed; and the broadcast received much attention and favorable comment.

In addition, the United Synagogue region has turned to the Assembly to present the complete musical portion of the program for the annual Conference to be held in Los Angeles on May 25. Our music committee is taking over this assignment which involves responsibility for Zmiros at the dinner; grace after the dinner; and the program itself.

Our Music Committee's present plans envision the presenting of one big Jewish Music Month Concert here on a Regional scale and for continuing and expanding the number of smaller concerts.

(2) A committee to work with the University of Judaism in Los Angeles to set up a series of In-Service courses for Cantors, paralleling the similar courses conducted at the Seminary during the Summer. Cantor Nathan Katzman is chairman of this committee, which is working with Dr. Dinin (head of the University of Judaism), and with Rabbi Routtenberg (of the Seminary in New York). Dr. Dinin feels it will be possible to start these courses in the fall, as did Dr. Greenberg with whom we met on his last visit.

We are helping arrange for the setting up of a Board of Music Advisors to the University preparatory to the setting up of this Graduate School of Music.

(3) A committee on seminars and workshops.

During the past year we conducted four workshop meetings in preparation for the High Holy Days. All of our LA members participated in all four of these; and on one occasion our members from out of town came in for the most elaborately planned session. Discussed were such matters for example as: where and how best to fit in Congregational singing; how to set up a

well-balanced musical service; whether it is better to walk from the back of the synagogue for Hineni; whether and where to use English hymns; an exchange of repertoire (choral and recitatives); analysis of Nuschoat used in varying parts of the service.

We all felt the benefits of these discussions; and have used this same technique in connection with Sabbath Services, etc.

As a result of these successful workshops, we are now planning to have a workshop-discussion at each open meeting. These will be arranged by our newly appointed Seminar Committee to be Chairmand by Cantor David Daro.

Attendance at our meetings varies from 8 to 15 Cantors.

Our region has added four new members in the past year, so that we now have a total of nine members in this region.

In addition to the organizational accomplishments enumerated above, we feel there have been other positive developments.

(a) We were responsible for one of the three seminars at the Annual Regional Conference of the United Synagogue in 1951. This seminar was titled MUSIC IN THE SYNAGOGUE. Cantors Katzman, Urstein, and Daro participated with prepared papers on Music in the Synagogue Services, Music in the Synagogue Schools, and Musical Groups in the Synagogue respectively. This Seminar involved participation by some 45 to 50 lay leaders of the 26 congregations in this area. The results of this seminar's deliberations were reported to the Conference as a whole by Cantor Blackman. At the Conference a resolution calling for the setting up of a regional body involving Rabbis-Cantors-and lay leaders of United Synagogue was adopted. This commission is to function in the area of improved relations among the religious personnel servicing our congregations and the lay leaders of the congregations.

As a result of this resolution, a letter went out to all congregation presidents and their Rabbis urging all congregations to turn to the Cantors Assembly in all matters involving Cantorial problems. This letter was signed by a national USA Vice President, the regional USA president and executive director.

In addition the Rabbinical Assembly has set up a committee of three to meet with our committee of Cantors Blackman, Katzman, and Urstein, to help achieve better rapport among the Rabbis and Cantors in various matters: for example; working out more attractive and balanced services; ironing out specific problems involving the two categories of religious personnel as they occur in this area; and in general establishing a friendly working relationship between the Rabbinical and Cantors Assembly in this region.

It should be clearly understood as a matter of policy, that in all our dealings here whether with the Rabbinical Assembly or United Synagogue, we are guided by the national policy of the Cantors Assembly.

Our individual experiences as cantors and our functioning as a region for one full year have led us to make the following proposals to the Convention:

1. That the National Conference-Convention be held in the week after Shavuoth so that the greatest possible attendance might be realized. In addition to the large financial expenditures necessitated by speedy travel from Coast to Coast, we find that timing the conventions in May imposes additional burdens inasmuch as we here are all involved in plans for Shavuoth; Confirmations; as well as our Regional United Synagogue Conference in May.

2. That the Assembly consider a clause in the proposed draft constitution of the USA with reference to vacations: that inasmuch as Cantors must rehearse their choirs during the summer, some proviso be made that a period during the winter or spring be set aside for the vacation time that might otherwise not be properly taken in view of this specific problem of choir rehearsals. Possibly the period immediately after Succoth would be the best time.

3. That the Convention consider some way of effecting greater assistance from the regions in helping strengthen the assembly at its base, - the members who because of the distance from New York are in closer direct contact with the regional bodies. Specifically, we feel that in matters of placement a region should have more say when vacancies occur within the region. Usually the regional bodies are more familiar with the specific congregations, their backgrounds, their needs, their leadership, etc., and can aid materially in helping fill positions so that there is a minimum of the turnover which is detrimental to the individual cantor, the congregation, and the Assembly.

4. That the Assembly take steps to compile a library of Cantorial recitatives and choral music that would be made available to all our members thru photostat or ozalid process, etc. Such a library would be a tremendous asset to all of us; and we are sure many, if not all, would be more than willing to contribute to it.

5. We should also like the convention to consider the possibility of holding the next convention in the mid-west.

6. We suggest also that the convention consider the feasibility of a biannual conference of the Assembly for Cantors west of the Mississippi or West of Chicago.

May I conclude by extending the heartfelt best wishes of all of us here for a successful conference. May the Assembly grow from strength to

strength, and continue to elevate the Matzov of Hazzanuth as it has done so well in the short period of its existence. We pledge to continue to do all in our power to further the goals of our sacred profession. Chazak, V'Ematz!

NEW ENGLAND REGIONAL BRANCH - Cantor Jacob Hohenemser

As of today we have 16 members of the Cantors Assembly in our region. An Executive Committee has been appointed and then elected consisting of the following Cantors: Jacob Hohenemser, Chairman; Gabriel Hochberg, Secretary; Michal Hammerman and Gregor Shelkan, Executive Council. The Secretary of our Region, Colleague Hochberg was for several years president of the Jewish Ministers and Cantors Association of New England and Colleague Hammerman is its present president. Thus from the very beginning the men who lead our newly found Regional Branch of the Cantors Assembly are in close contact with every Cantor in New England.

Our primary aim is to enlarge our present membership and to seek a liberalization of our membership requirements to include those who are waiting to join us. We have held our first Regional Conference on May 1, and come to this Convention united and well organized. Our officers are unanimously elected. At our last Conference, Cantor Hugo Adler of Temple Emanuel in Worcester, Mass. presented an interesting analysis of his work with illustrations and his entire lifework was exhibited. It was a moment which none of us will ever forget. Although greatly handicapped he came to our Regional Conference from afar. He is one of those who would deserve an honorary membership in our Cantor's Assembly.

There are certain points which our region would like to stress. First that no one should be appointed chairman against the will of the region. Every officer should be elected by the region. The chairman should be a member of the National Council. He has the right to enlarge his Committee by addition of an Executive Council. Leadership is plentiful in New England and the chairman should serve not longer than two not less than 1 year beginning and ending his term after the National Convention. Regional meetings should be three times a year with the chairman having the right to call additional meetings. Programs presented should not have to be reviewed by the National office if no major policy changes are concerned. At this very moment the New England Regional Branch of the Cantors Assembly plays an active and important part in the planning of the United Synagogue National Convention in Boston. In most sessions of that Convention Cantors will participate.

Thanks to us were expressed by Dr. Emil Lehman, Assistant Exec. Director of the United Synagogue of America; Cantor David Puterman, Executive Vice President of the Cantors Assembly; and Mr. Theodore Halperin, Executive Director of the New England Region of the

Jewish Theological Seminary of America and Affiliated Organizations. In appreciation, Mr. Halperin has offered us the facilities of the Boston office of the United Synagogue as our permanent home.

Our region now looks forward to the day when it will be a Center of Cantorial Learning. First steps in this direction were taken and the promise was given to us that Boston and New England will become a Branch of the Extension Department of our Cantors School.

PHILADELPHIA REGIONAL BRANCH - Cantor Isaac Wall

This Philadelphia Branch was organized three months ago with very good results.

We are thirteen Cantors who meet once a month with discussions centered around the "Cantor versus the people, synagogue and Rabbi".

We feel that much can be accomplished by this organization where the Cantor can meet and discuss his problems with his colleagues. We hope too that in this way we can come as a unit to the yearly convention better prepared, and with many ideas for the good of the Cantor.

Through this regional group we are trying to interest and enroll members who are eligible to join The Cantors Assembly of America but have for some reason or other not yet joined. So far we have succeeded in getting a few such members to join The Cantors Assembly of America and consequently also joined the Philadelphia Branch.

I wish to report that we have elected Sam Dubrow as secretary of the organization.

DETROIT REGIONAL BRANCH - Cantor Jacob Sonnenklar

*Mr. Chairman and members of the Cantors Assembly:

For the first time in the history of The Cantors Assembly, a conference of Cantors serving Synagogues in the Michigan and Ohio Region was held on Monday, April 21st, in Detroit.

There were six Cantors in attendance. Cities represented were Dayton, Akron, Youngstown, Cleveland and Detroit.

Discussion took place regarding the standing of the Cantor in Congregational life. The meeting was of the opinion that the Cantor should endeavor to be more assertive in having his name announced for all religious services and same should be coupled at all times when announcements were made including the names of the Rabbis.

Discussion also took place regarding the relationship between the Rabbi and the Cantor. It was felt that Boards of Trustees should endeavor to recognize the importance of the Cantor's position in the Congregation and treat the Cantor accordingly.

The placement of one Cantor was discussed and it was decided to present this case to the Placement Committee of our Assembly.

We do hope to have a further meeting of this group at least once annually.

AFTERNOON SESSION

**Cantor W. Belskin Ginsburg, Presiding
Congregation Adath Jeshurun
Philadelphia, Pennsylvania**

"LET'S TALK IT OVER"

All of the Committee Reports were discussed at great length. Much interest was evidenced in the new proposed Standards and Qualifications for Membership and in the revised Constitution and By-Laws. All reports were approved and adopted with very slight modifications and changes.

PRACTICAL SUGGESTIONS TO THE CANTOR - Cantor David J. Puttermann

This was a most interesting and informative "off the record" talk.

REPORT OF NOMINATIONS COMMITTEE - Cantor Moshe Nathanson

The following slate for Officers, Executive Council and National Council was submitted and elected by closed Ballots:

THE CANTORS ASSEMBLY BALLOT

OFFICERS:

President:	Nathan Mendelson
Vice President:	Charles Sudock
Treasurer:	Morris Schorr
Recording Sec'y:	Edgar Mills
Exec. Vice Pres.:	David J. Puttermann

Executive Council:

For 3 Years:	For 2 Years:
Charles Bloch	Abraham Friedman
W. Belskin Ginsburg	Moshe Nathanson
Jacob Schwartz	Jacob Sivan

For 1 Year:

Samuel T. Dubrow
Henry Fried
Irving Rogoff

National Council:

Julius Blackman	Abraham Marton
Maurice Goldberg	Samuel Rosenbaum
Jacob Hohenemser	Jacob Sonenklar
Isaac Wall	

* * * * *

Cantor Wohlberg announced that Cantor Myro Glass of Congregation Beth El Zedeck, Indianapolis, Indiana, was the winner of The National Jewish Posts 12th annual "Man of the Year" award.

The following is an Editorial which appeared in the Post on April 18, 1952.

WHAT IS LEADERSHIP, MONEY ?

Selection of Cantor Myro Glass as Indiana's Jewish Man of the Year by The Post, brings a reward to a man who has not made his contribution in the field of raising funds, of heading a movement, or even in leadership.

Cantor Glass, if he isn't one of the richest men in Indiana, is certainly one of the most beloved.

If he isn't a leader in the dynamic sense which we believe denotes leadership, then he certainly is an indefatigable worker for every Jewish cause.

But more than this, he is a consecrated man.

No one who has ever attended any service at which he chants the service, can fail to sense the utter devotion of this man to beatification of God.

We are not even going to remark on the fact that bestowing such a reward on a cantor marks a milestone in the Indiana and the U. S. Jewish community, where cantors are held in anything but high regard.

For it is high time that the Jewish community began to recognize that not only those who give the most money to the annual drive are leaders. There could hardly be a Jewish community now or in the future if it weren't for the Cantor Glasses in every city throughout the U.S.

It was also announced that Cantor Morris Amsel of Adath Jeshurun Synagogue, Minneapolis, Minnesota was chosen as the outstanding "Man of the Year" by his Congregation.

We congratulate Cantor Gershon Ephros of Congregation Beth Mordecai, Perth Amboy, New Jersey who has recently been feted by his Congregation with a magnificent tribute on the occasion of celebrating his 25th anniversary with his Congregation.

Many congratulatory telegrams and messages did not reach us due to the Western Union strike.

However greetings came through by phone from the following:

Cantor Aaron I. Edgar, Omaha, Nebraska
Cantor Jacob Gowseiw, St. Louis, MO.
Cantor Paul Grob, Portsmouth, Va.
Cantor Herman Kinnory, North Hollywood,
California
Cantor Herman Marchbein, New York, N.Y.
Dr. Hyman H. Harris, Philadelphia, Pa.

**EVENING SESSION - Cantor Gabriel Hochberg,
Presiding
Temple Emanuel,
Newton Centre, Mass.**

ADDRESS: Our President's Message
Cantor Nathan Mendelson,
Shaar Hashomayim Congregation,
Montreal, Canada

Mr. Chairman, Honored Guests my dear Colleagues, Ladies and Gentlemen:

Permit me to acknowledge at this time the signal honor which my colleagues have bestowed upon me in electing me as President of this Assembly for a second term. May G-d grant that I shall be a fit Shaliach for the advancement of our sacred ministry. And for myself and all of us I pray, "Vhaarev na adoshem elokenu et divre shiratcha b'finu uv'azne amcha bet Israel".

"Mayest Thou, 0 Lord our G-d, make pleasant the words of Thy song in our mouths and in the ears of Thy people, the house of Israel, Amen."

There are certain aspects of The Cantors Assembly and its deliberations, whether in Convention assembled or at executive meetings held during the year, whether at regional gatherings, or in committee, which make it of immediate value for its members. Not to speak of the present pleasure of taking part in this historic Convention, amid these beautiful surroundings, I refer more particularly to all of the activities of the year, carried on so faithfully by our indefatigable committees, who have come together week in and week out, month in and month out, to bring our manifold aspirations to fruition and fulfillment. During our sessions today, we have heard and participated in reports and discussions concerning all the varied activities of the past year. We have noted progress and debated problems arising out of these activities. We have listened to practical suggestions which will be extremely helpful in carrying out our work in our individual communities. We look forward to two more wonderful days devoted to cantorial studies and to the cantor's influence and needs. We take pleasure in the social programs so thoughtfully and generously provided for us. In the main, I think you will agree with me that our general work has been aimed at the improvement and strengthening of The Cantors Assembly as a body and the raising of the prestige of its members and all who are connected with it. I am certain that those who were here last year have, like myself and my dear

wife, been counting the days to the date of this Convention.

We are in the midst of the S'fira period, the counting of the Omer.

"Limnot yamenu ken hoda v'navi l'vav chochma." "So teach us to number our days that we may get us a heart of wisdom." That is our prayer in these Convention days. The days are so few and our task is so great that we must indeed get us a heart of wisdom to anticipate our many needs during the coming year.

Let me perform the Mitzvah of S'fira in my own way, not by counting days, but by counting committees. What a fine list we heard from this morning: Convention Committee, Finance, Retirement, Membership, Rabbi-Cantor-Congregation Relationship Code, Congregational Standards, Publications, Music, Songster, Placement, Constitution and By-Laws, Regional Branches. I have intentionally omitted one and I am closing my list with it: namely, the Cantors Institute. We are in the period between Pesach and Shavuot. Pesach is the holiday of freedom from affliction and slavery. Shavuot is the holiday of spiritual freedom. It is also the holiday of Bikkurim, first fruits. We, of the Cantors' Assembly have been counting the days towards the time when we might behold our spiritual Bikkurim, the first fruits of our labors dedicated to the enhancement of the future of the American Jewish way of life.

We are a group of cantors in service. We occupy our positions, serve our communities, work together with the Rabbis and the lay-leaders of our Congregations as did our predecessors before us. All of us have gone through various schools and courses of private instruction qualifying us for our profession. But we have come to realize that we are living at a critical juncture in Jewish life, and that we must pay some thought to the future generation of Israel. Who will be the Hazanim of tomorrow? Are we willing to stand idly by and let them just grow as did most of us or are we going to share actively the responsibility for the future? We may indeed be thankful that the dream of generations of cantors and generations of Jewry is about to be fulfilled in the establishment of the Cantors Institute under traditional auspices, which will for the first time in history be empowered to grant degrees in sacred music. It has been my privilege, together with my Colleagues to take part in discussions with representatives of the administration of the Jewish Theological Seminary of America, in connection with the establishment of the Seminary College of Jewish Music and Cantors Institute. Our heartfelt thanks go to the Seminary for its outstanding efforts on behalf of this school and for taking it under its broad scholastic wing, thus helping to assure the scope and the status of the cantorate of tomorrow. To Dr. Max Routtenberg, the Director of the new school and to Dr. Hugo Weisgal, its Chairman of Faculty, we extend our assurance of continued co-operation in their important task.

What can we expect of the school? Naturally that it will in the course of time graduate men in our profession, who are qualified as to scholarship, musicianship and vocal training to serve as cantors in their future communities.

Now it is true that the cantor, by virtue of his talent and his training, represents a three-fold tradition of vocal attainment, scholarship and musicianship. He must have a knowledge of the sacred literature of Israel; he must have a musically approach to the Nusach Hat'fila; he must have a vocal instrument trained to express and interpret the text of our sacred liturgy. But if that is all, then I fear for the consequences. Recently I glanced at a program of a congregation observing Jewish Music Sabbath. I noted with interest that there was a Rabbi, an organist and a choir; but I noted with some concern that there was no cantor. A Jewish service without a cantor! This Lehadil like the Catholic Church where the cantor, a precentor little by little disappeared from the scene. Now if the cantor is no more than a combination of scholarship, musicianship and vocal ability, I can understand such a program. For the Rabbi is a scholar, the organist and music-director musicians, the choir an aggregation of vocal talent. But the cantor is far more than that. In his case, the whole must be more than the sum of its parts. He is the Shliach Tsibbur, who can, by virtue of his special combination of attributes, arouse the imagination of the congregation, stir the hearts of the people, make them join him in an outpouring of the soul before the Almighty, bring them closer to the presence of God, so that they may speak and their voice be heard. He is their pleader, their intercessor, their deputy in prayer before the Almighty. He is a prototype in his personal life of Judaism on the highest level. His conduct, like the Rabbi's, is an example of Jewish piety and saintliness in the community in which he lives. One of the great blessings which membership and participation in The Cantors Assembly has brought to me personally is a heightened sense of my colleagues as Jewish personalities. I have grown humbler by contact with distinguished colleagues. We have in our midst the finest examples of the American Cantorate. One of the great values of the Summer Institute last July was the new light on their personalities which intimate association with my colleagues has given me. Knowing them as I do, let no one tell me that it is enough to be scholars, vocalists and musicians. It is not enough. We must be Shliche Tsibbur in fact if we desire to be recognized as such. We are not actors on the stage of the Synagogue. As cantors, we are dedicated to the ministry of the Cantorate with all the implications of that sacred calling. The final question, the ultimate issue which confronts each cantor in his work is this: "Have I succeeded in making my people pray to God? Have I given them a sense of communion with the unseen spirit? Have I lifted them on wings of song into the celestial spheres of the soul? It is therefore obvious that as functioning cantors, we are expected to be something more than musicians, vocalists and scholars; that we shall so live that

the pupil in the school of Hazanut as well as the man in the Jewish street shall know what the word Hazan means at its highest level. Unless we are prepared to live this life of dedication to our calling, we ourselves will write the final chapter in the history of our profession, the ancient and revered art of Hazanut, the holy ministry of the cantorate. I quote from the remarks of Dr. Max Routtenberg at one of our Conventions. He said: "We, the Rabbis, and you, the Cantors, are partners in a great and sacred enterprise...the development of a meaningful Judaism in America worthy of our great tradition." My colleagues, it is our consciousness of this sacred purpose that has led to the creation of this Cantors Assembly and to the establishment of progressively higher standards of admission.

And what of the congregations? You perhaps know the story of the Evangelist who was addressing his congregation. "Salvation," he exclaimed, "Salvation is free, free as the water you drink." At the end of his harangue, the collection plate went around. The result was disappointing and the minister upbraided his people for their poor response. "But," said one of his listeners, "Didn't you just tell us that salvation is free?" "Ah, yes," replied the Evangelist, "free as the water you drink. The water is free but you have to pay for the pipes... Piping is expensive."

We, as exponents of the art of singing in the course of our professional duties, know that voice consists of air-waves, and air is free. But we possess valuable pipes, in which a great deal of time and money and care have been invested. We are entitled to feel that these valuable pipes will be cared for and kept in good order so that they may carry their message of inspiration of cheer and comfort to our people.

The pupils of the new school, our future colleagues, will be attracted to our profession only if they see that those who are engaged in the profession towards which they aspire are being treated with fairness and consideration in the communities in which they live; that they are not lightly discarded for frivolous reasons; that they too may enjoy some of the fruits of their labors in the vineyard of the Lord. Thank God, the Pension Fund and Retirement Plan for Cantors are becoming recognized more and more as the normal course of things. But much remains to be done by congregations in respect to fortifying the position and self-respect of the cantor.

Let me say without hesitation that none has been more active in this field than the United Synagogue of America. Let us not forget also that we The Cantors Assembly are dependent for our bread and butter so to speak, upon the budget of the United Synagogue. There is the story of the minister who asked a Sunday School child: "Who created you, my boy?" The boy answered: "God partly;" "Why," said the minister, "What do you mean partly?" "Well," said the youngster, "God created me at first, but very small. The rest I grew by myself."

I hope that this will be true also of this Assembly, and that we can look forward in the near future to being an independent and self-sustaining group. Meanwhile we are indeed indebted to the United Synagogue of America and to its Music Department, under the tireless direction of our distinguished Executive Vice-President, Cantor David Puttermann. Let me say here that it has been my great privilege to meet with David and with our eminent colleague Cantor Max Wohlberg, Past President of this Assembly, as well as with my fellow officers on a number of occasions during the past year. The work of the Executive, in particular, was facilitated by the energetic and genial co-operation of the Executive Chairman, our distinguished colleague, Cantor William Belskin Ginsburg, who chaired most of the Executive Council's meetings during the past year, and who has done a great piece of work in revising our Constitution and By-laws and bringing them up to date. My special thanks and appreciation, which I am sure I express also on your behalf, go to all of these colleagues, as well as to my co-officers and committees of the past year. Last but not least, let me express our appreciation of the wonderful job carried out by the Convention Chairman, our valued colleague, Cantor Charles Bloch.

These associations, as I have said, have given me a true sense of humility and an increased sense of regard for my colleagues. At certain times - not all times, perhaps, but at certain times it is most desirable for a cantor to be humble. It is related that the Baal Shem Tov in his Synagogue just before Musaph on Rosh Hashonah inquired who was going to lead the service. Someone pointed out the Hazan, whereupon the Baal Shem Tov said: "What, that fool, that Posha Yisroel?" you can imagine how the Hazan felt at that instant. A few moments passed. "Well," said the Baal Shem Tov, "When are you going to start Musaph?" And he turned towards the abashed Hazan. "But," said the latter, "I am so unworthy." "Go and pray" said the Baal Shem Tov. "You are now in the right frame of mind to say Hineni."

Perhaps, if I were inclined to be generous, I would say that this was the intention of some of those people who occasionally provoke the Hazan; namely, to help him to feel humble as befits his role, so that he can cry out in all sincerity. "Mima-amakim Krosich Adoshem," "From the depths I call Thee O Lord!"

But seriously speaking, we must know which way we are facing, when we stand before God in prayer. We come from all parts of America and represent different Synagogue customs. In my Congregation, the Cantor faces the Ark for prayer and turns toward the Congregation to read the Torah. In other Congregations, the prayers are recited by the Cantor as he faces the Congregation. But inwardly we must all face spiritually toward the Ark. Shiviti Hashem Lne gdi Tamid. "We place the Lord always before us." May I point out that the word Hazan, in its numerical equivalent, namely Het Zayin, Nun,

amounting to 65, is the same as the numerical equivalent of the Name of the Lord, if spelled Aleph, Dalet, Nun, Yod, also 65. The Cantor carries the name of God in his very designation as Hazan. May His spirit be ever with us. May the great "Bocher bshire Zimro," He who finds delight in songs of praise, strengthen us in our resolution, carry us forward toward our goal and lead us onward to a year of successful achievement.

A social program of entertainment and dancing culminated a day full of accomplishments and important decisions which will greatly affect most beneficially the future of The Cantors Assembly.

TUESDAY, MAY 6TH

A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION. - Cantor Samuel Rosenbaum, Presiding
Temple Beth El,
Rochester, New York

1. THE MUSICAL BASIS OF NUSACH
HATEFILLAH - Cantor Leib Glantz, Western Jewish Institute, Los Angeles, California

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When cantors ask themselves, "What is the musical basis of "NUSACH HA-TEFILLAH", they are seeking first and foremost a viable method, a method which will enable them to understand what they are doing in and with our musical tradition and which will help them to do it with more assurance, more clarity and more confidence.

The day is past when the cantor lived in an environment in which the Jewish musical heritage was an organic part of his being and when the musical tradition permeated every moment of his life from the chanting of the "Modeh Ani" in the early morning to the "Shema" he said before retiring. Today, the cantor must learn his art as a separate and often an isolated element in his musical education. To do this, he cannot be satisfied merely with knowing the historical basis or the archaeological findings of scholars. These are important, interesting, significant, but we need something more specifically useful in our actual work.

If we are to retain the purity and beauty of our musical services where every prayer has its traditional setting and every holiday its specific musical aroma, we must find a way to transmit the knowledge of the subtleties and the differences between the nuschaoth. We cannot depend upon memory or mechanical imitation and repetition alone.

Our music has many subtle variations and it is only too easy for the cantor to get lost in a labyrinth. Think for a moment of the similarity between the "Kaddish" of "Neilah" and the "Kaddish" of "Tal" or "Geshem." They are both from the group called "Mi-sinai" "nuschaoth" and some of their intervals are identical. Nevertheless, the differences are significant. In a culture where every Jew was familiar with the appropriate "nusach," memory, habit, training and tradition kept the cantor within the proper framework, along with his whole congregation. How few are today the worshippers who know the difference.

We must develop a system by which we may be able to teach the basic musical line for each nusach with which the cantors work. I have been thinking along these lines for a long time and I should like to present to you some of my observations. I have found them very useful in providing me with a theoretical basis in terms of which I can understand and differentiate the various "nuschaot." I have not yet determined a satisfactory line for all of them, but I believe that this line of inquiry has already brought into the light some of the secrets of how the "nuschaot" are built. In certain of the "nuschaot", where I was able to work out complete and correct lines or scales, the similarities, the differences and the confusions between them were clarified. Elements which formerly had to be described as accidental, or capricious, found their place in a regular pattern.

Before we begin our analysis of the "nuschaot" in terms of musical intervals, lines, modes and scales, let us first briefly review the concept of "NUSACH" itself. The Jews used this term in the same way as did other Oriental peoples, such as the Arabs and the Hindus. They used it to describe a short musical line, a musical group or a musical phrase which was the basis of their melodies. Once the performer knew these short musical lines he was left to himself to improvise and elaborate upon that basic line.

The Jewish people developed two types or groups of "nuschaot". The first type fits the description as given above more exactly. It is a group of musical phrases built upon the biblical cantillation modes. These "nuschaot" are used by the cantors as a basis for their recitations, improvisations or compositions. The improvisor or composer has full freedom to elaborate, to develop, to introduce modulations, within the framework of the particular musical line. Examples of such "Nuschaot" are the "Adonoi moloch" nusach of Friday night, which is identical with the "Y-kum Purkon" nusach of Saturday morning; the "Mogen Ovos" nusach, the "Yishtabach" nusach of Saturday morning, the 'Ahavah Rabbah" nusach, among others.

There is a second type, also called "nuschaot" which differs from the first group, because it consists of a group of fixed prayer melodies which have been associated with cer-

tain texts from time immemorial. These fixed melodies are not subject to improvisation, elaboration or any kind of change. They are always sung in the definite crystallized form. These are called "Mi-sinai" melodies, or 'melodies from Sinai' and they include some of the most beloved and important prayers of the liturgy. Of course, even the fixed melodies vary in different parts of the world. The Oriental, the Sephardic, the Ashkenazic communities have crystallized different melodies for the same texts.

Poetic legend has it that God himself sang these melodies to Moses on Mt. Sinai, when he gave him the Torah. To our forefathers it was unthinkable that God should not reveal himself in music. How lofty an origin does our tradition ascribe to the music of our prayers!

Although legend and folk lore place the origin of the "Mi-sinai" prayer melodies even further back in the mists of history than the Biblical cantillations, musicological research has demonstrated that these "Mi-sinai" melodies developed later in the Diaspora. The first group, the musical lines based upon the Biblical cantillation modes, has history that goes back at least 2400 years. Both the Biblical modes and the 'Mi-Sinai' melodies were exposed to many different influences and to many different cultures in their long history, but their main features have remained the basis of synagogue music to this day.

In any discussion of the origin of Jewish music, full recognition must be given to the great musicologist, A. Z. Idelsohn, who in the short span of his life succeeded in proving that the Biblical cantillation modes were well preserved in their raw state by the Oriental Jewish communities. He also proved that the Byzantine and the Western Christian world inherited and utilized the same modes in their Gregorian chants. There is also a contemporary musicologist, Shlomo Rosofsky, who is making tremendous contributions in the study of Biblical cantillation. A few others are engaged in this field and we are beginning to see light on all of these mysteries of the Jewish contribution to the art of music.

I do not belong to that school of thought which believes that the roots of a culture are necessarily the same as the flowers and the fruits of a culture. It is very important to know the roots and the sources. It is just as important to cherish and to value the manifold developments of a culture throughout its entire history.

There is a danger, it is true, that strange and illegitimate elements often make their way into a culture. These must be discriminated against and eliminated wherever possible. But in the dynamic life of a people, much is absorbed from the outside, assimilated and transformed into the true image of that people and that culture.

In our enthusiasm for the tremendously important scientific researches into the musical origins of our "nuschaot", we may tend to over-estimate the importance today of that part of our musical heritage that was frozen at a very primitive level by the Oriental Jewish communities. There is a tendency among certain circles to minimize much of the dynamic musical development of the Ashkenazic and Eastern European musical culture, while overestimating the value of that portion of our musical heritage which was kept in the "deep-freeze" of the primitive life and undeveloped culture of the Oriental Jewish communities. If we had relied upon the Oriental Jewish communities alone for our music, we would find ourselves today with only a few bare roots. I may be allowed to draw a parallel - although no analogy is perfect - the Oriental Jewry played almost the same role in Jewish music as the Karaites sect played in the freezing of Jewish "Halacha" on the basis of the Five Books of Moses alone.

If the Biblical cantillation modes may be considered the "Torah shebichtav" of Jewish music, then the later development of the "nuschaot" by the different communities, especially by Ashkenazic and Eastern European Jewries, may be likened to the "Torah she' b'al peh", the oral commentary and interpretation of the raw material of the Biblical cantillation.

The dynamic vitality of the Ashkenazic Jewry and later the Jewry of the Eastern European countries, which created the Rabbinic literature, the Cabbala, the Chassidic movement, the great modern Hebrew and Yiddish literatures, that same vitality flourished also in the field of music. It continued to create and to re-create, change and interchange, and also to weave-in new threads, new intervals, new musical lines, and even one great new "NUSACH", the "AHAVA RABBA" NUSACH into the Jewish liturgy.

We must recognize that just as the time came for the Talmud to be exactly recorded and published, so the time has come when Jewish music can no longer withstand the great onslaughts of accidental singing. The time of "Geniza" for Jewish music has arrived. The cantor and the composer must have the true musical line for each and every prayer. We must stop the guess-work and substitute true understanding of the elements of cantorial creativity.

Let us now begin to look into the nature of our "nuschaot". On the one hand, it is clear that they cannot be understood in terms of the crystallized major and minor scales of western music. On the other hand, an analysis of the "nuschaot", in terms of the Biblical cantillation modes alone, leads us into a labyrinth of such complexity that only the most articulate and skillful of musical scholars can find his way around.

If I may be permitted to paraphrase a popular expression, "The Greeks had a line for it." Although it may be historically true that the Greek modes themselves, were shaped upon the Biblical modes, there is no doubt in my mind that the Greek modes offer the most useful lines for the understanding of our own musical formations.

The basic element of the Greek mode is the tetrachord, a line of four steps. Various modes are different combinations of different tetrachords.

Certain Jewish prayers can be analyzed in terms of known and recognized Greek modes. They can be understood by simply following the five-step, (pentachord) seven-step (heptachord) or eight-step (octachord) lines of the Greek modes.

There are others, however, which remain incapable of being so easily described. These, of course, are the ones which present the real problem to us. My observation is that the Ashkenazic Jews created new scales based upon new combinations of the elements of the Greek modes. We can find "nuschaot" based on a ten-step line, a twelve-step line, a thirteen-step line, all of them new combinations of three or four tetrachords in varying sequence.

It would not be possible in a single lecture - it would really require a series of discussions - to analyze every important prayer in the liturgy. In this presentation, we will have to limit ourselves only to a few examples,

On Sabbath morning the "Baal Shachris", who usually precedes the cantor, sings the "P'SUEKI D'ZIMRAH" in a pure pentatonic or 5-step line. This "NUSACH" can definitely be traced to the Biblical cantillation, but for all practical musical purposes it can be understood by the modern musician as a "Nusach" built on the pure and simple pentatonic line. This portion of the Sabbath service was most often chanted by a layman rather than by a professional cantor. Therefore, it retained the simplicity of the original, and was not subjected to the musical development which other "nuschaot" experienced.

(ILLUSTRATION NO. 1: See below)

Pentatonic line:

The "AKDOMUTH" prayer of "Shevuot" can also be clearly understood through the application of the plain and simple pentatonic line. It, too, has remained in an elementary form, because it is considered to be a "Mi-Sinai" nusach, and as such was not subject to development. Of course, certain "Baalei K'riah" may add some western intervals to the "Akdomuth", but the pentachord is so prominently dominating in it, that we can easily discard those additions as accidentals and definitely ascertain the right line upon which it is built. To mention at least one more type of a prominent prayer built on the pentatonic, let us not forget the "Ovos" of the week-day "Amidah", which is definitely sung in the Pentatonic all over the world, although different communities sing the entire weekday "Amidah" (which follows after the "Ovos") in a different musical line. The "Ovos" always remains the same pentatonic almost in every place where Jews conduct services.

ILLUSTRATION NO. 2

The image contains two musical examples. The top example, labeled 'Akdomuth', shows a pentatonic line with a soprano vocal line and a basso continuo line. The lyrics are: 'AIC- do - MUS KL-LIK VE-SHO-RO-YUS SHU-SO AV-LO SHO-KIL-NO KAR-'. The bottom example, labeled 'Ovos', shows a more complex line with a soprano and basso continuo, with lyrics: 'Bo - KAH n - TON A - do - SHEM Ma - GEN AV-LO KOM another... AV-LO - KON'.

Let us now look at the "Nusach" of the "ADONOI MOLOGH" of Friday night, which is identical with the "YEKUM PURKON" nusach of Saturday morning. The name, "YEKUM PURKON", was used mostly by the Eastern European cantors. It is the most typical major nusach of the Jewish liturgy. This nusach is used in almost every prayer which is sung in the Jewish major scale. The most important of these are the "OVOS" of Sabbath and festival mornings, and the "NAAR-ITZGHO" of the "Musaf" service.

When we apply the Greek Mixolydian mode which consists of two conjunctive tetrachords, the last note of the first tetrachord forming the first note of the second tetrachord, we have the most elementary "YEKUM PURKON" nusach. Each tetrachord of this mode forms a line of the following intervals:

one-tone, one-tone, one-half tone.

ILLUSTRATION NO. 3

The image shows a musical example for "YEKUM PURKON" in Mixolydian mode. It features a soprano line and a basso continuo line. The soprano line is labeled "YEKUM PURKON" and "TETRACHORD". The lyrics are: "ZAR SH CHA-YOR VE-KA - yo - MOH". The basso continuo line is labeled "Mixo - Lyd. Mode" and "Long (long), short, short, short".

But when we look deeper into the "YEKUM PURKON" nusach, we find 2 prominent peculiarities. One is: when we proceed above the second tetrachord, we must use b-flat instead of b-natural. The other is: the use of f-sharp instead of f-natural, when we proceed below the first tetrachord.

These two peculiarities have tormented my thoughts for a long time. I am happy to present to you a solution of this problem.

The Jews added an identical tetrachord on top of the second tetrachord, and then added another identical tetrachord below the first. The first addition creates a ten-step line or a three-tetrachord line, upon which some of our "Mi-Sinai" "nuschaot" are built. The second addition creates a thirteen-step line or four-tetrachord line, upon which other "Mi-Sinai" nuschaot are built. We may compare it to a two-car train, to which a car was added in front and another similar one added behind.

ILLUSTRATION NO. 4

The image shows a diagram of the ten-step "YEKUM PURKON" line. It consists of three tetrachords: the first tetrachord (1st), the second tetrachord (2d), and the third tetrachord (3d added upper tetrachord). The notes are numbered 1 through 10. The diagram also shows a soprano line and a basso continuo line.

The image shows a diagram of the thirteen-step "YEKUM PURKON" line. It consists of four tetrachords: the first tetrachord (1st added lower tetrachord), the second tetrachord (1st original tetrachord), the third tetrachord (2d original tetrachord), and the fourth tetrachord (3d added upper tetrachord). The notes are numbered 1 through 13. The diagram also shows a soprano line and a basso continuo line.

The original "YEKUM PURKON" prayer of Sabbath "Musaf", as well as the other basic Sabbath Tefilot, which are shaped in the "YEKUM PURKON" nusach, contain in themselves all of the features mentioned above. It is fascinating to observe that some of the "Mi-Sinai" nuschaot, or fixed prayer melodies, contain only one feature or one variation of this "YEKUM PURKON" nusach - either the seven-step, ten-step, or thirteen-step line. As a striking example of the most elementary type of major scale, namely: the original Mixolydian seven-step, two tetrachord line, we can mention the famous "NEILAH" Kaddish.

Please keep this in mind. This analysis refers only to the Kaddish of "NEILAH". Although the Kaddish for "GESHEM" and "TAL" contains many elements of the same melody, it is definitely built on another line which we shall discuss later.

If we start the "NEILAH" Kaddish from the G- and we bear in mind the seven-step line, and we work only within these seven steps, we can never lose the pattern of the "NEILAH" nusach.

ILLUSTRATION NO. 5

Yis-ga-dal — ve-yis-ka-dash —, SHE-NEI ra-bo —,
be-o - La - MOH di-ve-ro-chi-ah-sim —, ya-me-lich MAL — chu —
— sei —,
mittal-line 7 steps line:
1 tone tone / tone tone tone tone tone

Another striking example of the seven-step major line is the nusach of the Hagadah for Pe sach. With the exception of "MAH NISH-TANAH", which I venture to call a "Mi-sinai" prayer melody, and is almost an exact imitation of the Biblical cantillation, the rest of the Hagadah can be analyzed and understood much more easily in terms of the two-tetrachord, seven-step major line.

ILLUSTRATION NO. 6

A - vo - dim xo - xi - nu LE - TAR - ON BE - MEI - RO - qim etc.
mittal-line 7 steps line:
1 2 3 4 5 6 7 8 9 10
Tone tone tone tone tone tone tone tone tone tone

A unique demonstration of the ten-step line is the "BORECHU" of the festival evening. It is unique because the entire "Maariv" of the festival evening service is performed in a minor key (by the Askenazic and Eastern European

communities). The "BORECHU", curiously enough, starts with a major, and climbs up to the b-flat at the end of the third tetrachord. This same three-tetrachord line runs through the festival morning "AMIDAH" nusach.

ILLUSTRATION NO. 7

RE - chu Es A - do - noy —, NAME - id.
- ROCK -
B) Festival AMIDAH morning pattern:
U - MI - D - MEI - CHA - EI - NU go - LI - NU ME - AR - HU - NU
PE - HO - FA —, VE - HI - NO - SEL - , o - LEI - NU VE - EI -
NEI —, KOL CHOY
3 tetrachords 10 steps line YEKUM PURKON NUSACH
1st tetrachord 2nd tetrachord 3rd added tetrachord.

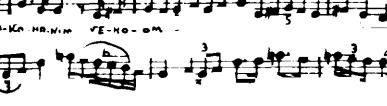
An even more striking example of the three tetrachord line is the first part of the "VEHACOHANIM" from the "Avoda" ceremony of Rosh Hashonah and Yom Kippur. This is a fixed prayer melody, a "MI-Sinai" nusach and is one of the most difficult for any cantor to understand and to analyze. I am glad to say that since I discovered the two-fold "nusach" of the "VEHACOHANIM", I find this prayer easier and more interesting to chant.

The secret of the "VEHACOHANIM" lies in the fact that it is built on two different "nuschaot". The first part is based on the ten-step "YEKUM PURKON" nusach. However, it has its own particular combination of tetrachords, in which the third tetrachord is added below the first instead of above the second line. This gives us the following line from D to F (above TE octave).

If we start the "VEHACOHANIM" from G in the Jewish major scale, one might be misled into thinking that this is the basic tonic of this musical scale. But we are amazed to learn, in the course of chanting the nusach, that the tonic stems from the D below. Suddenly, in the middle of the "VEHACOHANIM", we find a modulation from the major or the "YEKUM PURKON" nusach to the nusach of the "AHAVA RABBA", which I shall discuss later.

ILLUSTRATION NO. 8

1) Schenkerian (first part) based on the first 10 steps of the "Yakum Parson" melody:



2) Second part of the Schenkerian (Ahava Rabbah mode):



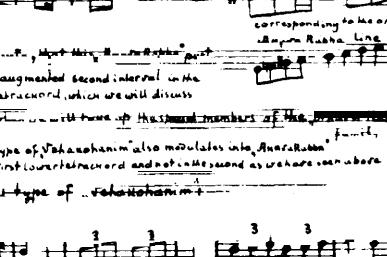
3) Third part of the Schenkerian (Ahava Rabbah mode):



4) The third part of the Schenkerian has no augmented second interval in the second tetrachord, which we will discuss later on with two of the members of the Schenkerian.

Another type of Schenkerian also modulates into Ahava Rabbah, but in the first tetrachord and not in the second as we have seen above.

5) A type of Schenkerian:



The last and most important illustration of the "YEKUM PURKON" nusach in its entirety, namely the thirteen step line, embracing all the four tetrachords, I found in one of the greatest fixed prayer melodies, the "OVOS" of the High Holidays. I sometimes allude to this nusach as an escalator melody, for the rising thirteen-step line makes it the most difficult of all prayers.

As a child, I used to pity my grandfather and my father who were both cantors, when they entangled themselves in that melody and had difficulty finding the way back to the tonic. When I grew older, I begged every cantor and every Baal Tefilah to demonstrate the "OVOS" for me in an effort to get at the mystery of its structure.

One of the oldest "Baalei Tefillah", whom I met in a small town near Odessa, sang the "OVOS" for me in a most peculiar fashion. He assured me that he had heard it from Bazalel Odesser, the famous cantor and Baal Tefillah, who was considered the father of "Nusach Hatefillah" for the Eastern European Hazanut of the 19th Century. (1790 - 1860)

When I was sent by my father to Kishinev in order to hear the famous cantor, A. Berko-witch (Avram Kalachnik), that great cantor again sang the "OVOS" in the same manner as the old man mentioned above. On asking Reb Avram Kalachnik about the origin of the "OVOS" which he sang, he told me that it was given to him as an authentic nusach from the mouth of Bezalel Odesser. Lately while looking for an example of a "Mi-sinai" nusach in the thirteen-step line,

I found in the "OVOS" version of those two people, the complete thirteen-step "YEKUM PURKON" line. In the "OVOS", as well as in the "VEHACOHANIM", we discover that the major melody is suddenly cut off and modulates into the same "AHAVA RABA" nusach. If one knows the full thirteen-step line of the "YEKUM PURKON" nusach and the "AHAVA RABA" line as well, he is always on solid ground when he treats that complicated prayer.

The "OVOS" always presents an additional difficulty to cantors vocally for its proper presentation requires a voice of considerable range.

This is clear as soon as you realize that it is based on a line of thirteen steps, each one playing an important role in the nusach. The cantor should know which is the lowest of the thirteen steps in order to make it possible for him to climb up to those in the highest tetra-chord.

ILLUSTRATION NO. 9

Please note again that in the second tetrachord of the "Akova Rabbah" Husack there is no augmented second interval.

I mentioned the "AHAVA RABA" nusach in passing as being one of the parts of the "VEHA-COHANIM" and of the "OVOS". Let us look into its own structure for a moment. Musicologists tell us that there is no trace of this nusach in the Biblical cantillation. Therefore, it is looked upon by some people as being under the suspicion of illegitimate birth. Some say it is a gypsy'mode, others that it is a copy of the Hedjaz or the Tartaric music. Still others think that the Jews took it over from the Ukrainians. Whatever its birth, I think no one can deny that the "AHAVA RABA" nusach has become a love child in the family of Jewish "nuschaoth". We have

molded and transformed it into our own true image.

It is generally considered that the tonic of this nusach is E. That is why it is also called the Phrygian, or as the Eastern European Cantors called it, Phrygish. The name probably was accepted because the medieval Phrygian mode also begins with the E. The most important feature of this nusach is the fact that the second interval has an augmented second. However, there is another feature in this nusach, which is even stranger than the augmented second. This is the fact that when we go down below the E, we must sing D and c-sharp instead of c-natural, which again creates the peculiar situation that within one scale we have c-natural and c-sharp and D-natural and d-sharp as well.

My answer to this is the same. We, Jews, did something of our own to an existing mode. We added a tetrachord of another type below the tonic. The original two tetrachords, both have the following intervals:

1/2 1-1/2 1/2

Half-tone, tone and a half, half-tone. The connection between the tetrachords is a disjunctive one. This means that the beginning of the second tetrachord does not start with the last note of the first. The added tetrachord does not start with the last note of the first. The added tetrachord, added down below the tonic is a major tetrachord. Its intervals are: one-tone, one-tone, half a tone. This then gives us the following line of 12 tones: (A, B-natural, C-sharp, D) (E, F, G-sharp, A) (B, C-natural, D-sharp, E).

Anyone who is acquainted with the way that cantors treat the peculiar patterns of the "AHAVA RABA" nusach, will admit that the most interesting feature, beside the augmented second, is that additional strange tetrachord which was hooked-on to the other two. It is this which gives it the specific Jewish flavor which you cannot find in any other formation.

These features are easily recognizable in the "BEMOTZOEI" of the Slichos, and in many other prayer - melodies of the weekday, Sabbath, High Holy Days, and festival services. The entire Amidah of both Shachris and Musaf on Sabbath, is sung in the "AHAVA RABA" nusach.

ILLUSTRATION NO. 10

ILLUSTRATION NO. 10, Cont.

Here, of course, we should remember that some of the members of the Ahava Raba family omit the B-sharp, in the second tetrachord and we have the augmented second only in the first lower tetrachord.

A specific example of the "AHAVA RABA" is the "YSISGADAL" of the High holiday musaf. It is another fixed "Mi-sinai" prayer melody which is made up of a combination of two basic "nuschaot". The first one is definitely in the "AHAVA RABA" nusach. The second part is in the regular "MOGEN OVOS" nusach which I shall analyze later.

ILLUSTRATION NO. 11

It is also interesting to note that the "AHAVA RABA" has its different expressions and formations. One of the most attractive of these is the kind of "AHAVA RABA" nusach which runs through the famous High Holiday prayer, "OCHILOH LA'EL". I therefore call this type by the name "OCHILOH LA'EL" Nusach. This prayer has a "Mi-sinai" melody which is both strange and beautiful. Its peculiarity consists of two features; one is - that it drags the basic tone down below the E and it lands on the D. The second feature is - that the second tetrachord, going upward, omits the interval of the augmented second which it had in the first tetrachord. It is obviously a different tetrachord which is a plain minor, with the following steps;

(A B C D)

When we construct the entire mode from these two tetrachords going upward from D to D, we get the full line of the "OCHILOH LA'EL" nusach, which has all the flavor and the peculiar

ties of the "AHAVA RABA" NUSACH. However, the augmented second interval appears here not between the second and the third step, but between the third and fourth step, since the basic tone here is not E, but D. And, of course, as I said before, that augmented second interval appears only in the first tetrachord and disappears in the second one.

A similar "AHAVA RABA" nusach is found in the latter part of the "OVOS", in the "ATO GIBOR L'OLOM ADONOI" which is also built on the D tonic instead of the E.

And also on the same "OCHILO LOEIL" nusach principle.

ILLUSTRATION NO. 12

Leone, / Tone, / Tone, Tone minor interval

Ochilo Loeil

Adonoi

The "AHAVA RABA" nusach in all of its manifestations has become so dear to the Jewish people that it is an almost inescapable pattern in many folk songs and in many Chassidic nigunim. Among these are "EILI, EILI", and "DEM RAV'S NIGUN". It is interesting to see that when Lewandowsky succeeded in freeing himself entirely from German influences, he created one of his best and most authentically Jewish compositions, "KIKESHIMCHO" in the purest "AHAVA RABA" nusach.

One of the greatest of contemporary Jewish and universal composers, Ernest Bloch also could not escape its charm. His "TSUR ISROEL" is a real gem in that same nusach.

* * * * *

When we approach another basic nusach, the "MOGEN OVOS" of Friday night, we know that this one is definitely linked with the Biblical cantillation. It is generally treated as a D mode

with b-flat in it. But again and again, I must emphasize, that we can better understand it by applying the Aeolian mode as its basic musical line. This line does not require any accidentals (as the D line would) - requiring the use of the b flat. Of the "MI-sinai" melodies built on the "MOGEN OVOS" let me mention at least two; "SHEMA YISROEL" at the opening of the Ark on the High Holidays, and the "PSACH LONU SHAAR" of the Neilah services.

ILLUSTRATION NO. 13

Mogen-Dvor (Dorian mode)

SHEMA Yisrael opening the Ark on High Holiday

She-ma Yis-rael Ad-na E-lo-Hai-nu

Ad-na e-chod

Psach lonu shaar Psach lo-nu

Shah-ar, beis ne-yi-las

Shah-ur-ki fo-no yom

The original "MOGEN OVOS" branched out into many, many variations. It created a whole family of the Jewish minor scale. I shall illustrate briefly only five of the many members of this family, namely; "Y ishtabach" of Sabbath Shachris, "MISHEBERACH" of Sabbath Musaph, "ATO ZOCHER" of Rosh Hashono musaph, Shachris of Rosh Hashono morning and the "GESHEM-TAL" nusach.

The "YISHTABACH" nusach can be easily understood when it is seen as an eight-step line, from E to E, built upon two tetrachords of the plain Greek Dorian or the medieval Phrygian mode.

The East Europeans modulated very easily from the "YISHTABACH" week-day nusach to the "AHAVA REBBA" even in the middle of the "Y ISHTABACH" prayer itself.

ILLUSTRATION NO. 14

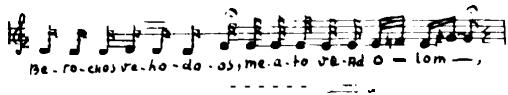
Yishtabach (sabbath morning)

Yishtabach (medieval phrygian mode)

Modulating from Yishtabach to Ahava Rebba

in Eastern European Synagogues

ILLUSTRATION NO. 14, Cont.



They only change they make. From

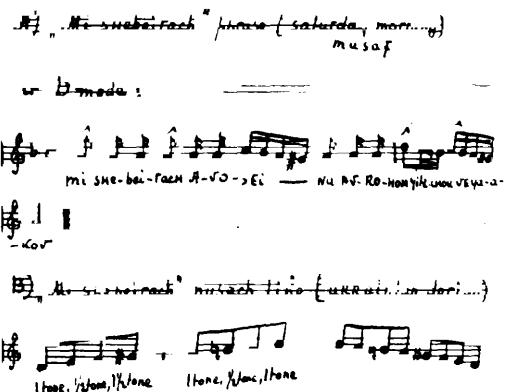
b-natural to g-sharp.

A REALLY STRIKING BRANCH OF THE minor family is the great "AMIDA" nusach from Rosh Hashono musaph, the "MALCHUYIOTH, ZICHRONOT AND SHOFROT". I do not agree with the contention of some, that this nusach is identical with the "MISHEBERACH" nusach of Sabbath musaf. The differences appear to be very slight but they are the result of two separate and distinct musical lines. Furthermore, they each create a different mood and impression.

Both are built from D to D on the white keys of the piano. They both use the b-natural on the sixth step. The difference lies in this:

The Misheberach has an augmented second between the F and the G-sharp and is therefore likened to the Ukrainian Dorian. It is considered to be the result of Slavic interference.

ILLUSTRATION NO. 15



The "AMIDA" nusach of Rosh Hashono, which some cantors call the "ATO Z OCHER" nusach, is distinguished from the "MISHEBERACH" by avoiding the augmented second and also by frequent modulation into the major scale built on its' third step.

There is another great feature of the "ATO ZOCHER" nusach. It is closely related to the Schachris nusach of Rosh Hashono, also a prominent member of the minor scale family. Each is built on two tetrachords with the following intervals -

one tone; half a tone; one tone.

The difference lies in the fact that in the Schachris nusach there is an additional tetrachord placed below the basic D on the conjunctive principle, namely; that the beginning of the second tetrachord is the last tone of the first tetrachord.

This line is

(A B C D) (D E F G).

whereas in the "ATO ZOCHER" nusach, the same tetrachord is placed on top of the basic tetrachord on the disjunctive principle, which gives the line

(D E F G) PLUS (A B C D).

All three tetrachords are minor and have identical intervals.

ILLUSTRATION NO. 16



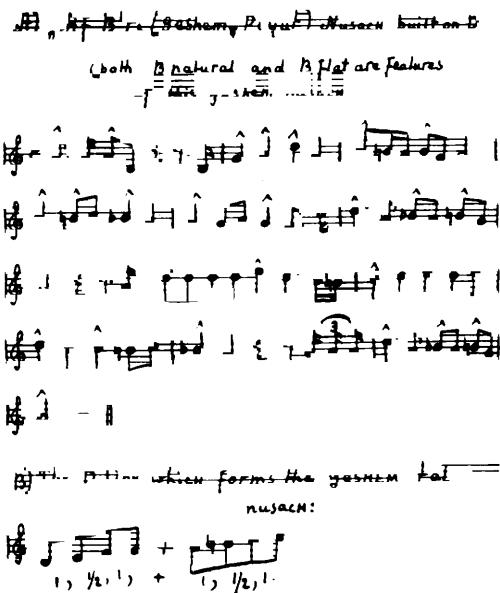
The last illustration for which we shall have time to-day and which will conclude the description of the Jewish minor scale family is an analysis of the nusach of "GESHEM" and "TAL". The pure Greek Phrygian mode, (otherwise known as the medieval Dorian) from D to D gives us the clue to this nusach. The difference between the original "MOGEN OVOS" nusach and the "GESHEM" or "TAL" nusach lies in one interval. This interval appears between the fifth and the sixth step. If we build the "MOGEN OVOS" from D to D, there must be a b-flat on the sixth step,

When we build the same line for "GESHEM" or "TAL" we notice a struggle between the b-natural and the b-flat. I think that the b-natural is the prevailing feature of the "GESHEM-TAL" nusach. Years ago, when I recorded my COMPOSITION "TAL" for the RCA Victor Co. I dared to use the b-natural in a revolutionary way, although at that time I could not yet explain theoretically why I did it.

Today I believe that I can give the full reasoning. The following illustration for the "AF BRIE", the "Piyut" which is a real "Mi-sinai" "GESHEM"

nusach, shows clearly how the b-natural pushes forward and struggles for its recognition.

ILLUSTRATION NO. 17



As we could see from the above illustration, both the b-flat and the b-natural manage to live together in this Nusach. That is why, if we want to be true to its particular two-fold flavor, we must emphasize that double feature in the concluding phrase of the Nusach:

B Flat, A, B Natural, G, A.

From this we can see the tremendous difference between the Kaddish of Neilah and the Kaddish of Tal. One only has to know that the Neilah Kaddish is based on the elementary "YEKUM PURKON" Jewish major, which is understood when we have in mind the Mixolydian mode, and that the Geshem-Tal nusach is based on a minor scale and is a branching out of the "MOGEN OVOS" nusach.

* * * * *

In conclusion, I should like to make one general remark. I do not claim to know all the secrets of all the "nuschaot". All I can say is, that by knowing this much, we shall be able to proceed further. The material is fascinating, the theme is so dear, the problem so important, that we should try to study our wonderful "nuschaot" with patience, and with love. We were entrusted with the task of guarding our musical heritage, we must also carry it forward and develop it.

The future of Jewish music depends on us. It depends on the degree of our own deepening of our studies, and also on our teaching it to the entire Jewish people,

2. THE LITURGY OF THE YAMIM NORAIM - RABBI HERMAN KIEVAL Congregation Beth Sholom Pittsburgh, Pa.

The Hasidim tell the story of a learned man who lost all his sources of income and was looking for a way to earn a living. The members of his community, who admired him for his learning and piety, suggested to him to serve as their cantor on the Days of Awe. But he considered himself unworthy of serving as the messenger of the community, as the one who should bring the prayers of his fellow-men to the Almighty. He went to his master, the Rabbi of Husiatin, and told him of his sad plight, of the invitation to serve as a cantor on the Days of Awe, and of his being afraid to accept it and to pray for his congregation. "Be afraid, and pray", was the answer of the rabbi.

Without any intention of carrying the parallel too far, I might say that I accepted your invitation to lecture on the "Days of Awe" with similar feelings of unworthiness and trepidation. Just as the Rabbi of Husiatin, however, counseled the reluctant cantor to "Be afraid and pray!", so my dear friend, Cantor Putterman, has encouraged this reluctant rabbi to "Be afraid and lecture!"

Fearful though I may be, therefore, I am delighted and honored to have this opportunity of bringing before this distinguished and learned body some aspects of the "Liturgy of the Yomim Noraim."

Allow me to preface my lecture with two important cautions. First, in the brief time permitted by the program, I can do no more than ask you to glimpse with me but one small facet of the many-sided jewel that is the "Mahzor of the Yomim Noraim." Secondly, I do not purport to bring before you even the modest "first fruits" of any original research of my own, but only a synthetic arrangement of delectable bits culled from the harvest of our masters and teachers at the Seminary.

I.

Where better to begin our informal discussion than the title of the lecture itself -- "The Liturgy of the Yomim Noraim"? Like so many terms in our religious vocabulary, that have become old friends through cherished usage, the phrase "Yomim Noraim" has taken on an appearance no less antique than the words "Rosh Hashonah" and "Yom Kippur" themselves. Now, even the phrase "Rosh Hashanah", as the name of the festival observed on "the first day of the seventh month" is nowhere to be found before the Mishnah--as you well know. The term "Yomim Noraim" is many centuries younger yet. Nowhere is it used in the ancient Rabbinic literature, though there is some fore-shadowing of its later development.

Thus in the Midrash Tanhuma (on Vayishlah 2) we read:

"Vadoshem nosan kolo" zeh rosh hashveh shebo tekios shofor ---ki godol yom hashem v'noro m'od umi yechilenu zeh yom hakipurim shebo sifre chayim v'sifre mesim nechsomim---b'halelu aseres yomim sheben r'h ly'k hichtiv midovor---

Commenting on the opening words of the verse in Joel 2:11 "And the Lord uttereth His voice", the Rabbis remark: "This refers to Rosh Hashanah on which there are Shofar blasts." Commenting on the closing words of the same verse, "For great is the day of the Lord and very terrible (nora) and who can abide it," they say. "This refers to Yom Kippur on which the books of the living and the dead are sealed...It is of these ten days between Rosh Hashanah and Yom Kippur that Scripture speaks." (A similar comment is also found in Pesikta de Rab Kahana 25:57b)

Thus far only the Day Atonement, however, is associated with the term "nora" in the Rabbinic sources. It is not until late 14th or early 15th century that Rosh Hashanah is included under the joint designation as a Day of Awe. This usage was introduced by no less distinguished an authority than Rabbi Jacob Molin the Maharil (1365?-1427). In his work "Min-hagim", he expresses the hope that God will permit him "...to worship once again on the Days of Awe". (Od l'hispalet liy'me hanoroim)

II

It is not, however, of the historical development of the Yomim Noraim that we shall speak, but rather of the liturgy of these festivals. The liturgy is contained in the magnificent anthology of devotional literature that we Ashkenazic Jews call simply "The Mahzor".

What is the character of this remarkable creation that, along with the Siddur from which it grew, has become as precious to our people as the Bible and Talmud? Professor Abraham J. Heschel, in his tribute to the religious genius of East European Jewry, has written: "No beautiful synagogues were built: instead bridges were built leading from the heart to God". If prayers were their "bridges," the blue-print by which the spans were constructed was the "Siddur". The sacred Prayerbook -- rooted in the language and spirit of Scripture, enriched by the exquisite insights of the Sages, and adorned with the piety of thirty generations -- served as the daily guide and the constant companion of the Jews. What was true of the "Siddur" during the ordinary days of the year, applied with heightened intensity to the Mahzor which contained the prescribed liturgy for festivals. (Note that the Sephardim use the word "Mahzor" interchangeably with "Siddur" whereas Ashkenazim reserve the term for collections of festival prayers only, especially for the liturgy of the Yomim Noraim).

Like the Siddur, the Mahzor is the composite work of many generations. The basic structure of the worship (Stammgebet) is the same in both works. The Mahzor is distinguished, however, by the inclusion of numerous "Piyyutim" and

"Selichos" that began to find their way into the service for special occasions as early as the fifth century and were still entering the worship as late as the seventeenth century. During the medieval period there was a rich flowering of synagogal poetry in Spain, Italy, France, Germany and Eastern Europe, especially Poland. Even England is represented ("Omniam Kein" by R. Yom Tov of York) among the liturgical hymns and supplications which enrich the Mahzor, furnishing the major elements for such important rituals as the "Selichos" and the 'Avodah'. Later, Kabbalistic and Hasidic literature influenced the worship in many quarters. The modern era also added readings and petitions, as in the "Yizkor" service, or adaptation of ancient formulas to new circumstances, as in the prayer for the heads of the State. The latest addition to the worship is the prayer for Medinat Y israel.

Our Mahzor is thus an exquisite mosaic of Jewish piety whose pieces have been set in by reverent hands over many centuries in lands too numerous to mention. But it is more than a mosaic of Jewish piety. It is equally a mirror of Jewish history. But it is of the liturgy for the Days of Awe as a reflection of Jewish historical experience that I would like to devote the remainder of my remarks.

III

Chaim Nachman Bialik once wrote of our "Yomim Tovim": "They rise up out of the flatness of the weekdays like mountains rising out of the plains. The loftier the peak, the more it bears testimony to successive upheavals and revolutions which have gone on beneath that mountain on many ancient occasions and which all combined in turn to push a level of earth up through the surface and raised it on high. So every festival is witness to deep upheavals, sometimes volcanic, which tossed about beneath the soil of the nation -- not only once but in rapid succession."

The same metaphor may be applied to the liturgy of these "Yomim Tovim". For many of the classic rituals, prayers and poems also "bear testimony to successive upheavals and revolutions ... which tossed about beneath the soil of the nation". Studied in this light, the Mahzor provides fascinating examples of how Am Yisrael fought for its spiritual freedom and dignity through the power of the word with the same heroism that it struggled for ethnic independence through political, economic and military channels.

A

As familiar a ritual as the "Tekiat Shofar" is a case in point. Most Jews today look upon the Shofar sounds after the reading of the Torah as the essential ones and the "tekiot" of "Musaf" as supplementary. Just the opposite is the case, as we shall see: and thereby lies a dramatic story.

In the name of Rabbi Yochanan, the Palestinian Talmud (Rosh Hashanah IV, 8) explains that originally the Shofar was blown during the "Shaharit" service. On at least one occasion, however, the (Roman) rulers of Palestine mis-

interpreted the fierce blasts sounded so early in the morning as a signal of revolt and attacked the Jews. For this reason, the "tekiot" were postponed to the end of the service. When the Romans saw how the Jews first recited the Shema, read from the Torah, and completed the major portion of their prayers before blowing the Shofar, they were reassured of the Jews' peaceful intentions.

Most commentators refer this change to the period of "Shmad" i.e. the Hadriamic persecution (117-135 C.E.). It seems more likely, however, that the situation described is that which followed immediately after the Bar Kochba revolt (which is also closer to the time of R. Yochanan). For during the Hadriamic persecution, it was forbidden to blow the Shofar at all, just as it was proscribed to recite the Shema or its response, "Barukh shem k'vod malkhuto, etc." (of which we shall have more to say presently.) In our own time, indeed, Jews have experienced a similar prohibition, against blowing the Shofar at the Wailing Wall. In this contemporary parallel, the occupying world power, Britain, had the same motive as their Roman predecessors. The prime consideration was not religious prejudice but political and military expediency. Shofar blowing was (and still is) an act charged with nationalistic emotion as well as religious piety.

Thus the already ancient ritual of "Tekiat Shofar" was amended 1800 years ago by our forbears in order not to arouse suspicions of possible revolt in the minds of and occupying power that had just suppressed with bloody fury a fierce uprising, during which the Shofar must have sounded many times for military purposes, just as it did in the earliest Biblical period. The change was intended to be a temporary concession; but, following a characteristic pattern in Jewish tradition, the minhag of "tekiot" during "Musaf" remained even after the emergency had passed.

The "tekiot" that we now have following the "Keriat Ha-Torah" are a later addition inserted probably because many Jews wished to hear the Shofar sounded earlier in the service as well

zerizin makdimin l'mitsvoh

It is true that the prescribed benedictions are recited before the earlier "tekiot" rather than the later ones; but this is inevitable, since the Shofar sounds could hardly be introduced without prior benedictions. This should not, however, lead us to forget that it is the "tekiot" of "Musaf" which are the obligatory "tekiot shel mitzvah" and which must be blown as part of the "Amidah" al seder b'ruchos tokim.

It is significant that the earlier "tekiot" are called in Rabbinic tradition "m'yushav"--for the congregation may be seated during the ritual (in some communities even the "Ba'al Tekiah" himself sits down during the pauses between sounds). The "Musaf" blowing, however, is called umad since everyone is obliged to stand for this ritual that had its origin as the answer to a great national emergency.

(Of course, the closing round of "te kiot" at "Kaddish titkabbel" to make up the total of one hundred sounds (me-ohkolos) is a very late addition to the service, and has nothing to do with the historical conditions we have described.)

B.

The dor o shel sh'mad the generation during which the Hadriamic repression took place, gives us a second dramatic example of an "upheaval...which tossed about beneath the soil of the nation" and has also left its reflection in the Siddur and in the Mahzor for the "Yomim Noraim." For more than a millennium and a half scholars have wrestled with the curious case of the response to the "Shema Y israel", viz: the "Barukh Shem kevod malkhuto le-olam va-ed," particularly in regard to the method by which it is recited. During the entire liturgical year the baruch shem is whispered but once a year on the Day of Atonement, it is virtually shouted in the Synagogue. (This is the practice even among Sephardim who say the entire Shema, not merely the opening verse, aloud each day with the exception of the "Barukh Shem kevod".

Why this strange behavior? The Midrash is already worried about it and offers several ingenious rationalizations--one involving Jacob and his sons; the other Moses and the angels. Unfortunately these charming homilies shed no historical light on the "Barukh Shem kevod" except to remind us that the phrase is nowhere to be found in Scripture and must have had, therefore, an independent origin.

Professor Louis Finkelstein published twenty years ago a theory, distinguished by its boldness as well as its incisive scholarship, which attempts to give a historical explanation of the paradoxical whispering and shouting of the response to the Shema. In order properly to understand this fascinating theory, it would be well to summarize the generally accepted account of the prohibition by the Emperor Hadrian of the "Keriat Shema".

That for almost two decades during the reign of Hadrian, Jews were interdicted from public recitation of the Shema is a historical fact. What is still open to conjecture is the question "Why?" Certainly the Romans did not prohibit the Shema because it was a Jewish prayer; if so, why did they not forbid Jews to worship altogether?! Obviously there can be no such thing as forbidding an individual to pray in private but the Roman authorities could have banned public worship among Jews. This they never did for the simple reason that Roman law recognized the right of subject peoples to worship in their own traditions, especially the Jews who received unique dispensations in regard to the State religion not granted to others.

What the Romans objected to in the Shema (as in other rituals which were similarly banned) was not so much its religious as its political significance! Recall the story of the "Tekiat Shofar" we have already discussed. Now what can possibly be politically significant in the Shema? In his lecture on the Friday Evening

Services before this group two years ago, Dr. Leon Liebreich explained that the Shema has three distinct themes: "Talmud Torah" (it constituted a token of daily study in the law), "Yihud Ha-Shem" (the teaching of God's unity), and finally "Kabbalat Ol Malkhut Shamayim" (the declaration of allegiance to the Kingship of God). It is this third aspect of "Keriat Shema" that the Romans considered politically offensive.

Since this is primarily a lecture on the liturgy of the Yomim Noraim, it should be particularly interesting to illustrate from the ritual of Rosh Hashanah how the Shema came to represent the theme of "Malkhut" in the Jewish consciousness of this historical era. Let us pause to examine the prayer of "Malkhuyot" which is ascribed to the School of Rav, (the Babylonian Amora) in its present form, but which Dr. Finkelstein feels originated during the lifetime of Rabbi Akiba in Palestine. There (as in the "Zikhr onot" and "Shofar ot" prayers) we have listed ten verses from the "Tanakh" as proof-texts to illustrate the concept of "Malkhut", God's universal Sovereignty. The first three verses are from the Pentateuch, the second three from the Ketubim, and the third triad from the Neviim. Finally there is a tenth verse from the Torah again. What is that final verse? The "Shema Yisrael", of course. But where is the word "melekh" in some form such as is found in all the other nine verses? It is not there explicitly, but it is definitely implied! When Jews recited the Shema, they were declaring that God is King over all men and nature. What was already implicit in the Shema was made crystal clear when sometime during the latter days of the Second Temple, two additional phrases were added to the Shema--"El melekh ne-eman" for individual recitation, and "Barukh shem kevod malkhuto, etc." for public response.

And indeed our ancestors had good reason for emphasizing the Sovereignty of God and fighting for their belief through the power of prayer. For they were living through a period when the Roman Caesar's claimed divine honors for themselves. Because many loyal Jews refused to accord these honors for political or religious reasons or both, the Emperor Hadrian prohibited the public recital of the offensive Shema.

"What did the Jews do? They simply went "underground", as it were. Thus Rabbi Meir reports that his teacher Rabbi Akiba would recite the Shema under his breath - lest the Roman guard at the entrance overhear him (Tosefta Berakhot II, 13). From this it appears that the "Keriat Shema" was banned even before the teaching of the Law. If we may so interpret the testimony of his pupil, R. Yiyah, even Rabbi Judah the Prince, who may have remembered the Hadrianic repression from his childhood, never quite outgrew the habit of reciting the Shema in a whisper (B. Berakhot 13 b).

Now we are ready for Dr. Finkelstein's theory concerning the strange ritual of the

"Barukh Shem kevod malkhuto", Not only was the Shema prohibited by the Romans but also the accompanying public response which was even more offensive than the Shema because it goes to great lengths (linguistically speaking) to emphasize the concept of "Malkhut". And just as the Jews took the Shema "underground" liturgically, they did likewise with the "Barukh Shem"! It does no great violence to the laws of folk-ritual to conclude (with Dr. Finkelstein) that this emergency practice has persisted, in the case of the response, down to the present day though the true reason for it has been forgotten for over 1500 years.

The practice of exclaiming the "Barukh Shem kevod, etc." on Yom Kippur, Dr. Finkelstein attributes to the same Eadrianic period. Hot-blooded Jews, who had restrained themselves for an entire year from shouting their allegiance to the true King of the Universe, permitted themselves on the holiest day of the calendar to shout their true convictions, over-hear who may. This practice too has persisted, its origin forgotten.

As an intriguing piece of evidence to support his theory, Dr. Finkelstein brings the curious passage in the Mishnah (Pesahim 4:8) which lists six deviations from normal Pharisaic practice on the part of the Jews of Jericho: shishoh d'vorim osu anshei yericho.

One of the six was that they "compressed the Shema" korchin es shema. This means simply that they omitted the "Barukh Shem kevod malkhuto". Why? Because the Jews of Jericho were the most assimilated and pro-Roman element in the population and, like the Romans, they regarded this response as politically offensive.

C

We have just seen how the "Tekiat Shofar" on Rosh Hashanah and the "Keriat Shema" on Yom Kippur both reflect upheavals under the soil of our people in the days when Jews were subject to the rule of Pagan Roman emperors. In our final example of the Mahzor as a mirror of Jewish history takes us to a later period when the Jews of Palestine were subjects of a Christian Roman emperor. Let us now examine the history of the very element that distinguishes the liturgy of the Yomim Noraim from that of the rest of the year, namely, the Piyut.

The origins of Piyut are veiled in the general obscurity of the period following the editing of the Palestinian Talmud; but as the veil is gradually lifted by research--of which the Seminary is the focal point--the story that unfolds is a truly remarkable one. Professor Saul Lieberman alone, in his researches, for example, on Palestine in the third and fourth centuries has almost revolutionized our old notions of how Jews lived under Roman rule after the Bar Kochba revolt was suppressed.

But we are interested specifically in the origin of the amazing new liturgical device

known as the *Piyyut*. By the year 550 the basic structure of the *Siddur* was virtually completed. Some sections of the liturgy were already 1000 years old. Indeed it might have been expected that the text of the *Siddur* would become as fixed as those of the *Bible*, *Mishnah* and *Gemara*, especially in view of the deteriorated political position of Palestinian Jewry.

But nothing of the sort happened. Just at this time, (as early as the fifth century according to Professor Shalom Spiegel) a fresh avenue of liturgical creativity was discovered and exploited. This discovery was the *Piyyut*.

What historical conditions provided the impetus for this fresh burst of liturgical expression and why did it take such a curious form? For many centuries Jewish scholars have pondered this problem: What were the forces that changed the simple benedictions of the *Amidah*, for example, into the highly complex hymns of a *Yannai* or the lucid Biblical phraseology of (let us say) the "Yotzeir" into the artificial diction of a *Kalir*? It never was convincingly shown why a man like Eliezer *Kalir*, who had such wonderful mastery of the Hebrew language and who was obviously speaking to a people that possessed vast erudition, should have chosen to clothe his thoughts in cryptic language, almost, if one may use the vernacular, liturgical "double -talk".

The clue to this centuries-old mystery was discovered by the last Professor Israel Davidson in the course of his recovery of the lost *Mahazor Yannai*. Until 1919 little was known of *Yannai* except his name and the medieval tradition that he was a teacher of *Kalir* and had composed a well-known *Mahzor*, or cycle of hymns for every *Sedrah* of the triennial cycle *l'chol seder v'seder*. When Prof. Davidson rediscovered this lost *Mahzor* from the Cairo *Genizah* fragments, he noted one important fact. Whereas the later "payyetanim" took their themes from the *Aggadah* -- as if they were trying to teach *Midrash* through verse (as *Kalir* actually expresses it in one of his *piyyutim*), *Yannai's* poems reflected a desire to teach *Halachah*, legal matter, as well.

This fact struck Dr. Davidson as vivid corroboration of an old medieval tradition mentioned by R. Judah b. Barzillai in his "Sefer Ha-Ittim". This authority opposed *Piyyut* and he gives the following as his reason for not including it in the liturgy: "There was a time when the Jews were forbidden by their oppressors to engage in the study of the Law. The learned men among them, therefore, introduced the custom of mentioning in the course of the prayers the laws of the festivals and the laws of the Sabbath and religious observance and exhorting the common people in regard to them by means of hymns, thanksgivings, rhymes and *Piyyutim*".

"The real significance of this passage", concluded Prof. Davidson, "is that at a certain period in the history of the Synagogue services the *Hazan* took over the function of the *Darshan*; in other words that in addition to the purely devo-

tional *Piyyut*, there came into existence also the didactic or *Halakhic Piyyut*".

Thus did this pioneering scholar, z"l formulate only 30 years ago the first plausible reason why the early "Payyetanim" broke away from the simplicity of language which marks the foundation prayers (Stammgebete). If we grant that the early *Payyetanim* had to find a way to introduce *Halakhic* discourses and *Midrashic* homilies into the body of the prayers and at the same time to guard against detection from the outside, we realize at once why they chose to speak in hints and allusions" (Davidson).

Only one major step remains in the solution of the riddle of *Piyyut*: When did this emergency occur? Recently Professor Shalom Spiegel, the disciple of Prof. Davidson (and his successor at the Seminary) has shown that this situation must have been the crisis created by the Byzantine Roman Emperor Justinian in the sixth century, when he issued an edict forbidding not only *Keriat Shema* but also sermons and the public exposition of *Halakhah*. The chief motive in this suppression seems to be to prevent Jewish proselytizing.

Thus we have another example of how our irrepressible ancestors took their religion "underground" by means of the liturgy, by the simple expedient of having the Hazan substitute for the Rabbi as teacher and preacher!

IV.

So our cursory glimpse at The Liturgy of the *Yomim Noraim* has rewarded us with the saga of the "Tekiat Shofar", the adventure of the "Keriat Shema" and "Barukh Shem kevod malkhuto", and the drama of the *Piyyut*. These are but three of the many liturgical "mountain peaks" of the *Yomim Noraim* that are--in Bialik's figure--"witness to deep upheavals.. which tossed about beneath the soil of our nation not only once but in rapid succession."

If all this were of antiquarian interest only, I could not blame you for being somewhat unimpressed. But let us not forget that we too are a *doro shel sh'mad* a generation whose national soil has also been--and may again be--tossed about by volcanic upheavals. Instructed and inspired by the example of those who have gone before us as emissaries of our people Israel, we may be worthy to cast up new mountain peaks of piety and prayer upon which our generation too can "build bridges leading from the heart to God."

**AFTERNOON SESSION - Cantor Charles Sudock,
Presiding
Congregation B'nai Jacob
New Haven, Conn.**

Cantor Sudock our newly elected Vice President expressed his gratitude to all for electing him to this high office and pledged his active participation for the welfare of our Assembly.

**3. EVALUATION OF THE LIFE AND WORKS OF
LOUIS LEWANDOWSKI - Cantor Magnus
Davidsohn, London, England**

(In the absence of Cantor Davidsohn who resides in England, his paper was read by Cantor Harold Lerner of Temple Beth Hillel, Mattapan, Mass.)

When I received the commission to write about Lewandowski I had to ask myself whether the idea was that I should write about the life and influence of a great personality or whether I should write an appreciation of the epoch which Lewandowski influenced through his gift of composition and the love he devoted to sacred music. It is more difficult to describe all this in writing and it would be infinitely easier for me to express personally at the congress of American colleagues all that is to be said regarding the epoch in which Lewandowski was the centrepiece.

Let us try to grasp from the abundance of material available the principal and most important features of the epoch and to emphasize what is attributable to Lewandowski. Just a short biographical sketch:

Lewandowski was born in a small community in the province of Posen. The year 1821 is indicated, and it is quite clear that the Polish influence, in the best Jewish sense, is still noticeable. The Father, a merchant, having inherited a deeply religious atmosphere from his ancestors, is highly esteemed in his community. That he passed on to his son the same religious education, goes without saying. In this connection the following two aspects come under consideration - Science, that is to say, the knowledge of our great Jewish writing, to which the child applied himself assiduously, and the development of the songs of the Synagogue. His Father was entrusted with the honorary office of conducting the main divine service in connection with the various Holidays. What this means can only be judged by those who really know the characteristic features of the religious life of these former small communities. In his religious office his children support their Father. Also his youngest child. Here Lewandowski derives the basis for the enthusiasm of a later influence which was destined to save World Jewry. The further life of the young man is one of ups and downs. The Father, once so rich, becomes impoverished and the son has to fend for himself. In his youth the one aim of his studies is to get to that place to where the road for almost all of us leads - Berlin. What is then to be said about his life and work would sound quite romantic, if it were not for the many minor melodies which crept into this romantic music. Of course, benefactors help him in the way of his further education, but life is as hard for him as it is for all of us treading the same path.

The cultural task amongst German Jews, which applies also to the whole of Europe

Jewry does not stop with religious culture. When L. came to Berlin, the struggle for this cultural movement was beginning. Two rabbis working there resisted firmly these efforts. From Prague was summoned the excellent highly-educated orator - Michael Sachs - who was considerably to assist the religious cultural life. The old cantor, Ascher Lion, was no longer equal to the task. Lewandowski, for years engaged as choir singer in the Synagogue in the Heidereutergasse and who had meanwhile reached the stage of an educated musician, was summoned to construct a choir which was to help the cultural aspirations of this entire religious epoch. Just as the famous Michael Sachs was appointed at the start as rabbinical graduate, so was Abraham Lichtenstein of Setting summoned to be second Cantor to Lion. Concessions had to be made if one wanted to reach one's goal. Within a short time Sachs and Lichtenstein occupied the top position and Lewandowski had instituted a well-ordered Choir. That was in the 40s. But the cultural epoch kept step with the growth of the community. In the Oranienburgstrasse a Synagogue was erected by Knoblauch who as architect was of no lesser repute than his great teacher Schinkel - a synagogue only comparable in beauty by one, that is the Emanuel Temple in New York. This magnificent House of God was provided with a service which for those times was absolutely liberal in character. America would call the same religious service today conservative. The man who was called upon to be creator and leader of the music for this religious service was Lewandowski who, as former student of the Academy of Arts and as pupil of outstanding teachers, had already made a name for himself as musician. That Lichtenstein, the great cantor, was not installed in this magnificent building, was a mistake. Later Lewandowski spread the version that Lichtenstein would not go to Oranienburgerstrasse on account of his conservative outlook. That that was not the case, we learned later. Lewandowski wanted to remain the all-powerful leader just as Sulzer in Vienna. That is the plain truth based on most accurate knowledge.

A journey to Vienna undertaken a long time previously by Lewandowski and Lichtenstein for purposes of study convinced them both that the type of Viennese religious service would not meet with success in Berlin.

The epoch in which two great men such as Sulzer and Lewandowski composed was one of striving to break out from the narrow spirit of the Ghetto. It was an epoch in which these two composers waged ceaseless war against those who clung tenaciously to the old traditions and were unwilling to make concessions in any direction.

What was the difference in the cultural structure of the musical religious service between Sulzer and Lewandowski? Sulzer had no cantorial model - that is established by Idelson. In that case it was clear that the influence of his tutors, of whom it is known they were cer-

tainly great musicians, even in part pupils of Beethoven, had its effect on the compositional style of Sulzer. Without detriment to the fact that his works comprised partly chasonic masterpieces which up to this day have not lost their influence, because they spring from a natural Jewish tradition, we are affected by the responses of the Schir Zion foreign to the Jewish divine service. Quite different is the spirit of Lewandowski's creations! His gift of discovery is coupled with the tradition of his parental home. He works for years beside a cantor whose flourishing phantasy is undeniably felt in Lewandowski's creations. On the other hand, the entire Lewandowski epoch is entirely impregnated with the romance of Mendelsohn's music. His worldly compositions are naturally entirely influenced by Mendelsohn's creative spirit. But also in his synagogue works, i.e. those creations which he has himself produced, he still shows his lack of freedom. His first work to be published was the "kol rinnah u't'fillah". A musically unpretentious work, but full of tradition, a work in which the cantor is in the foreground far more than the choir. Certainly, in his structure he even goes so far that he harmonises the choruses only for two voices, so that the smallest community is able to utilize these songs with quite a modest equipment. That was a happy thought, just as was the fact that the cantor has a mass of material placed at his disposal, enabling him to construct the service both traditionally and culturally. This production is developed to the widest extent. An easy melodious style is preserved. How Lewandowski made concessions to the epoch of the period becomes evident when one compares his work with the splendid and imaginative songs of Weintraub which appeared almost concurrently. There, there is a unique thoroughly Jewish tradition from the East. But Lewandowski borrows from the style of all kinds of composers. He has to have them in order to uphold the character of his epoch. Already the preface to his first work largely points to this. But also the genial use of the Ashkenazic melodies finds its place. Let us look closer: The whole "Kabbalat Shabot" is written in a traditional style, is his own invention - inspired by Lichtenstein - leaving the East behind. Lewandowski writes consciously melodies suitable to services which portray a historical recollection of the Jewish year. You have the passages full of melancholy of the "three weeks". Here he uses an old Eli-Zion method and through that indicates the atmosphere. Certainly for several passages which Lewandowski labels as traditional, the relative historical references are lacking. That Lewandowski is traditional master of the short allusions to Jotzrot and Piyutim need hardly be mentioned. To enter into these creations was only easier for the cantor of Eastern origin if he was musically, or otherwise, not bound to passages which he brought from his native land. With his first work Lewandowski was anxious to create the musically educated cantor. The remarks in his prologue point to this. He ^{knows} how to write attractively and with charm; he avoids where possible the melancholy of the

great Jewish martyrdom or, as his son-in-law, the celebrated philosopher Hermann Cohen would say "the lamentable gesture." But how strongly he was inclined towards the work of the classical musicians is shown here and still more later on. Schubert, Schumann and above all Mendelsohn could already be heard in the Kol-Rinnah. His "Tal" for example, is first of all a beautiful elegiac passage, then a shorter demonstration of pure traditional character. But the poetry of Rabbi Elieser Kalir has absolutely nothing to do with tradition. He could have utilized this music for any kind of opera air. It is worldly and notwithstanding grips the devout listener by reason of the melody appropriate to that period. So much has been written and related in regard to the music of the well-known prophetic words "Sochartie loch". Of course, the grace and charm of Jeremiah's description in the first few words provides the character of the entire composition. But all that is completely worldly and has at most to do with tradition only where the cantor is obliged to make short interpolations. But in the epoch in which Lewandowski was composing, there was a desire for these melodious sections which he wrote with - one might say - such flourishing invention. On the other hand, there was demanded from the cantor in part - I say only in part - the tradition of the centuries, but he also had to take into consideration certain requirements. It is interesting to see how little account is taken of the characteristics of the Melismen which after all represent to some extent the tradition of the middle ages. The simplest recitative was just good enough. And still there existed a Weintraub who had as inspiring an influence on Lewandowski as Lichtenstein and various other great cantors. One wonders often whether the whole creative work of Lewandowski might not have developed differently if he himself had practised at the Omud. In this respect more will be said later. That in his preface to the first work he almost insists on musical performance with all its annotations has its reason. I should like to see the cantor who has not that gift of improvisation showing it to be essential to take into account the richness of words of the prayers. Still, very often, parallel to this is a certain laxity in respect of the musical portion. And that is why Lewandowski demanded purity of music. For years the author of this paper was the success to Lewandowski as teacher in Liturgy at both the Berlin seminaries. How difficult it was to educate the young men in respect of musical discipline I have experienced fully. For the religious profession that we belong to there must exist an inherent talent already from childhood on. For this reason Lewandowski was the guardian and tutor during a whole generation of distinguished cantors. He was esteemed by them not only as teachers, but as the one who showed them the way to their priestly profession. And now we have to concern ourselves with an extraordinary phenomenon.

The first part of his "Todah w' Simrah" appears! Within the circles of Europe's cantors this previously proclaimed part was anxiously

awaited. But meanwhile other composers who for the greater part emanated from cantor circles and who possessed knowledge and a gift of invention, had not remained idle. Naumbourg in Paris and many others published their own works which were in every respect of great value. The large work of Baer is historically interesting, as is also the work of the Breslau cantor Moritz Deutsch both of which are specially to be appraised in respect of musicality as also in purity of style. It was a sacred epoch of productive activity for Jewish religious music which certainly quite considerably were in harmony with the times. Only those remained loyal to tradition from whom the community demanded the tradition "chasanut". They were the masters in Poland and Russia. And now Lewandowski comes with his *Todah w'Simrah* with the predominating choir work. He refutes the activities of the cantor in the first part of the preface with the remark that already in the *Kol Rinoh* the most important recitatives for the cantor are contained. The first part of the *Todah w'simrah* deals solely with Sabbath songs. Here the musician par excellence makes his appearance. Thirteen different compositions alone by Lewandowski for Psalm 92 exist. He wants to give to the choir the place accorded to it in Berlin. It is necessary here to revert to the conditions ruling at the time in Berlin in order to understand the motives which directed Lewandowski. The choirs constitute a predominant part of the divine service, so predominating that the leader, who is the cantor himself, gradually begins to dwindle into the background. This is especially the case in the synagogues with an organ. Lewandowski has conferred upon him after 25 years not only the title of a royal musical director, but he is veritably the uncrowned king within the musical culture of the Jewish community in Berlin. One must read the glorifying speeches made by Zunz at the time of his 25th Jubilee and Karpeles at his 50th, in order to understand what a predominating post he held in Berlin. The cantors officiating at the time had to follow his instructions. They were then only engaged if they undertook to look upon Lewandowski as leader and principal of the musical divine service. It can be well imagined that no-one of any importance would ever agree to this. Neither even his enthusiastic pet pupil Emanuel Kirschner and certainly not Birnbaum of Königsberg were prepared to give up their independence. The cantors of other large communities grasped the best out of his work, so far as they actually had a large enough choir at their disposal. But they resisted energetically this type of preference for the choral element which Lewandowski wanted to transplant from the church to the synagogue. All that wanted to transplant from the church to the synagogue. All that could only be regarded as a case of assimilation developed to its extreme, Lewandowski was clever enough to see the damage accruing to him through this disregard of the interests of the cantor in the divine service. In his second most valuable part of the *Todah w'Simrah* for the High Holidays he certainly provides for quite large choirs, but quite a different place is assigned to

the cantor. Here one can see how greatly gifted Lewandowski is and his ability to create and write for the leader of the Divine Service.

It is certainly noticeable everywhere that he has to make these concessions. But the fact remains that here quite a great creator of the "Chasanut" is at work who, if he so wishes, writes highly important material for the cantor. That at his time a considerable portion of the splendid cantoral creations are not heard in Berlin may just be mentioned here "en passant". Now, just a few biographical dates from Lewandowski's life which will serve more closely to illuminate his work: From the year 1866 to 1892 he stands at the main pulpit of the magnificent synagogue. A powerful choir of 100 boys and 25 men surrounds him. His 50th jubilee which occurs on 27th Decr. 1890 is celebrated in a religious and worldly manner, corresponding to the importance of the composer. Here also the characteristic fact that in all the reports which come to us from time to time, the cantor is never mentioned. Only the rabbi and the choir form the vital focus characterising the celebration. And yet how remarkable was his exit. - He had received the title of a Royal Professor, is overwhelmed with honours on his jubilee. But from his files I see what pains he takes to find a successor for his post who would follow in his path, hoping to benefit therefrom. Clearly Lewandowski finds himself no longer strong enough to fulfil his many duties. Important choir directors are approached, but they each and everyone decline to devote their work to the Synagogue. Lewandowski's life becomes more and more overshadowed. Bodily illnesses persecute him; neither do matters progress in his profession as he would desire - and the end? On 23rd Decr. 1892 Lewandowski receives information that as from 1st Jany. 1893 he is retired and has to hand over to his successor, the then young conductor Albert Kellermann of Munich, all his musical manuscripts. The reason for this noticeable sudden retirement I have never been able to establish, despite all careful research on my part into the work and life of Lewandowski. Two cantors who were in close contact with him, honoured him exceptionally during their lifetime in their biographies - Birnbaum of Königsberg and Singer of Vienna. Idelson adopts in his well-known work "Jewish Music" a much more objective attitude towards the personality of Lewandowski. Certainly Lewandowski must at that time have been very ailing, for already on 3rd February 1894, three weeks after the death of his wife, he died.

His successor did not in the least attain to his standard. We have compositions by Kellermann which no doubt are still to be found in collections. They are simple, rather trivial in melody and of no high musical degree. Only once more did Lewandowski appear in Berlin - at other synagogues as his successor was a noteworthy choir director: - Alexander Weinbaum. But only as choir director is he of importance; in regard to creative work he was not outstanding. Individual compositions by the choir direc-

tors William Wolff and Fabian Rehfeld are maintained to this day and are of high value.

And now to the creative work of Lewandowski. I have already indicated here that he strove to produce worldly compositions. It is remarkable how little invention he shows in his string quartettes. Even his German Psalms, which he wrote especially for Nuernberg in the year 1874, as also for Stettin, are of no very great merit, compared with our great church composers. Solely his Psalm 150 shows greatness, impulse, representing one individual elevating passage, and reaching one magnificent culminating point. In the case of the Synagogue composer it is quite different. It must be repeated again and again that Lewandowski writes for his own epoch and that therefore also a part of his choruses, fine though their musical construction be, lie far distant from that tradition in which he understood the art of writing so wonderfully. The Celebration of the Souls, which is intended solely for rabbis and choir, remains in construction immortal. Here the authority on Hebrew Psalm language writes from the depth of his soul. His "Ennausch" in C. Minor as also his "Schiwissi" are masterpieces, which up to this very day have remained unparalleled in their greatness. Of course here too the worldly characteristic is felt, but the feeling in the words of the Psalms is so devastating that in creative power Lewandowski achieved thereby the highest that he was able to produce. Musically he shows human life as described by the Psalm. He rises to the final rejoicings when the idea of immortality of the soul is to give consolation and hope. All this is grandiose and unparalleled. Lewandowski's real Jewish feeling goes hand in hand with his great musical creative power, and all this produces an extraordinary mixture of tradition and worldly style. With touching affection he remains loyal to the old melodies that have been handed down. One should hear his introduction to the evening prayer for the High Holidays, one should listen to the recitative which he understands so uniquely to construct, linking up word and tone, and it is immediately acknowledged that this choir director, which he had been throughout his life, understood the "Chasanut" as wonderfully as all his famous contemporaries.

It is not without interest to consider his work analytically in separate sections. That he should have spent himself on the Day of Atonement is clear; who of the many synagogue composers would not have done likewise! I pick out the "Al tasshlichenu" in E. flat in order to demonstrate how the modern musician produces a mixture between tradition and, shall we say, the ballad style of Loewe. In the real chasonic style there is first the supplicating opening, the communion with God, the request that the Almighty should not forsake us or deprive us of his spirit. And already he turns to the ballad style, as one hears the supplications that the Lord should not weaken our power when old age overtakes us.

His chasonic annotations are highly lyrical. It is regrettable that in these he does not attain the greatness of the Polish and Russian masters, since his gift of invention is very large. But, as I said previously, he never stood at an Omud, he knew the practical Chasanut only from his student activities, for that reason he created from the past and - we can safely say - from his leaning on the man who was his tutor and that, in particular was Lichtenstein, the great Berlin cantor, about whom the older folks still enthused to me, although I came to Berlin 32 years later. Lewandowski recorded everything brought to him by the Chasanim, from the smallest to the largest and these records he published without indicating the source of the creations. In this respect Sulzer was by far the more generous; he did not conceal in his Schir Zion the source to which he was indebted for individual compositions. We ask ourselves - will Lewandowski's works last? Already today I am told that with few exceptions in emigrant communities Lewandowski is heard far less frequently in America. But if I compare his works for large choruses, I must admit that to this very day they have not diminished in importance. Lewandowski wrote for the synagogue, for the Jewish divine service to which he gave his creative work, and it is this which, compared with other composers of his epoch, far and away surpasses all others in choir-work. In his preface he acknowledges that most of the choruses are intended to be unaccompanied, and only in the year 1866, when the organ appeared, did he make use of it as an accompanying instrument for his choruses and also in part for the cantor. Just a word should be added, that Kuerschner who is known to have worked in Munich, was the first to allocate to the organ a far greater place as individual instrument - once and only once did Lewandowski give the organ any considerable play, and that in the Abodah on the Day of Atonement. Here the Cantor as if he were rhapsodising, is the narrator but the organ gives the whole richness in colour to the melismatic melody. I myself was for 12 years active in orthodox divine service, and for over 40 years worked in conjunction with the organ. But I use the organ accompaniment more and more sparingly in the Chasanut. The organ is and remains in regard to Jewish divine service - where the characteristic of the latter is upheld - merely an intruder. One has to take the excellent cantoral anthology of Gerson Ephros and compare the musical effect of a real chasonic recitative with and without organ. How, for example, one can construct the "Sedar Duchan" with organ, where the historic picture of the Holy Priest service is given through the Cohenim, and this to the accompaniment of the organ, is for me just as incomprehensible as if a chasidic rabbi were to learn the Talmud without covering his head. Lewandowski certainly acknowledges this anomaly to some extent. In particular in the second part of the Todah w' Simrah he is very careful as to organ accompaniment in the cantoral recitatives.

We ask ourselves whether the entire music of Lewandowski can stand up to the classic

greatness of other composers of his time. That can not be affirmed. His whole creative work bears the same relation to temporal music, or say to the greater master Bach, as Mendelssohn does to Beethoven. For us he was the pathfinder for the cultural formation of divine service, just as were his contemporaries. His choruses and also a part of his cantoral recitatives are of lasting value. They were epochal and afford valuable material to us in assisting our efficacy.

I am told that Lewandowski's works do not command the same importance in America as they did once, especially in Germany. I do not know the American divine service, but I know that there exists a strong movement for certain styles in the American synagogue. These are said more and more to adhere to the old tradition - that may be so. His works, nevertheless, must not be neglected. They have greatness and form, yes, even today as far as the choral element is concerned, they have largely remained unequalled. He is the real creator of modern synagogue music and in large compositions, also for the Chasanut, the work he created will never die. These remarks, which will be read at the Congress of my dear American colleagues, are to serve as inducement to study once again the works of Lewandowski and to assess their value, so that also the younger generation may derive some practical knowledge in respect of their work. To you all, my dear colleagues, I convey in this Congress where you are assembled for serious study, my sincerest wishes. "Generations come and generations go". We have done our part in the history of our religious calling. Birnbaum, Kuerschner, Idelson and I worked and strove diligently throughout many decades in the interest of the history of our religious melodies; my friends with whom I collaborated for many decades, have passed over. I, the last, survive and as emigrant had to depart from my sacred soil and from Berlin, but my conscience reassures me that you will continue our work and will retain in honoured memory this great master Lewandowski.

In this sense I call to you from afar "Chasak weemotz".

4. NEW TRENDS IN SYNAGOGUE MUSIC - Mr. Frederick Jacobi Composer -Lecturer -Conductor

A few years ago I had the honor of addressing this same august assemblage at its meeting in New York. I still feel as I did then: that my subject is far better known to you than it is to me and that my only contribution may reside in the fact that I am presenting the case from the standpoint of the creative artist, the composer. Even here I feel I am not unique for there are many of you who have also been creators in our field. Due to your efforts and to similar efforts elsewhere in the world, a wonderful flowering of interest in the use of contemporary music

in the Synagogue has taken place in recent years; it must be a great satisfaction to those who were pioneers in this field to see their dreams come true: Jewish composers eager to write for the Synagogue and synagogues more and more ready to perform their works.

The Park Avenue Synagogue is celebrating this year the tenth anniversary of its first annual Service of Contemporary Music: the efforts of Temple Emanuel in New York date from still further back; those of the Central Synagogue have been steady and continuous. And I speak only of the few in New York of which I happen to know. Elsewhere in our country - Boston, Cleveland, Chicago, San Francisco and other large cities - the trend toward a greater use of contemporary music in the Synagogue has been a joy to behold to people such as myself.

Similar things, no doubt, have taken place in other countries as well. When I was in Paris somewhat over a year ago I met at an important concert of contemporary secular music the eminent French composer and choir leader Leon Algazi (director of music in Paris' largest synagogue, the Temple in the Rue de la Victoire)-- who has just been visiting in this country. He seemed surprised to see me in the French capital and asked me what I was doing the following afternoon: "if you are interested you might come to my broadcast, I am giving some music by Jacobi and you might like to hear it". Which brings to mind the wonderful role which Radio has played in the dissemination of contemporary music as it is used in the Synagogue. Radio's contributions to our cause can scarcely be overestimated.

I must say that I admire the courage of many of our cantors and music directors immensely for there is no doubt about the fact that churchgoers as a group are the most conservative of all conservative groups of music lovers. One goes into the Church not so much to think as to feel: to pray. One likes, here, to hear the familiar rather than the new which always requires a certain mental effort on the part of the listener. Stravinsky says somewhere in his writings that the difference between Church and Concert Hall or Opera House is that in going to the church we LEAVE OUR CRITICAL FACULTIES BEHIND US. This can be only partly true for the critical faculty is something which God has given us and we cannot discard it at will. Even the animal in its foraging is constantly beset with the problem of choice: that which tastes good to him he eats: that which does not taste good he abandons: a God-given means of self-preservation. We cannot leave our critical faculty behind us as we enter the church door; it is not only inevitable but also right that the congregation should have its preferences in music as well as in everything else.

But what cantors should remember - and perhaps it is not necessary for me to mention it before this particular Assembly - is that Sulzer and Lewandowski, our classics now, were also

new in their day. The new music must be given a chance to impress itself on our congregations. One hearing is not enough; the congregation should be given a chance to know a work well enough to make its choice. It will, I trust, with proper leadership take some of this new music to its heart as it did in the past that of Sulzer, Lewandowski and many others.

The Service by Leon Algazi which I heard recently in New York had certain very engaging qualities: it was simple and direct and it did not aim to parade the knowledge or the personality of the composer before the public as, I fear, many of our recent contemporary Synagogical Services have done. I was very happy when Cantor Puttermann told me recently of what appears to be a growing tendency in the Synagogues toward what he called Congregational Participation in the singing of the choir. The aim to bring liturgical music closer to the participants is of course the same as that which was in the minds of Luther and Bach at the time of the German Reformation. And the simplification of musical style which such congregational participation implies is just what confronted the great composer Palestrina when, some years before, Pope Marcellus asked him to write music which was simple, which called attention, not to itself, but to the divine worship. Music had become too complicated, too self-centered; Pope Marcellus warned Palestrina that unless music were simplified it might be banned from the Church entirely. How wonderfully Palestrina answered this call we who love and admire his music know well. It seems to me that this example might well be followed by our composers of Synagogical music today.

It is difficult indeed to write something which is both simple and distinguished: it is far easier to write something which is complicated. You probably all know the story of the man who wrote to his friend: "please forgive me for writing you a long letter today. I haven't time to write a short one!" I have tried in my new Sabbath Evening Service which is to have its first performance on May 23rd at the Park Avenue Synagogue to see, not what I could do with the Service but, primarily, what the SERVICE HAD DONE TO ME: to mirror in as simple a way as possible my feelings toward our divine texts. It is the fruit of years of musical experience, of meditation and of study: this latter under the excellent guidance of Cantor Puttermann. It would please me greatly if, after a certain number of hearings, the congregation would spontaneously join in the singing. I hope indeed, that the tendency toward congregational participation will continue: it would be a curb on some of our somewhat vain-glorious composers; it would, I believe, turn them toward their own truest self-expression. The danger, of course, in such a tendency is that cheapness and banality might creep in; the music must be simple yet always dignified and noble. Here the good taste of our cantors and choir leaders must come into play; congregations, like all other large audiences, must be carefully protected and led. We com-

posers and you cantors must work together; we must understand your needs and you must understand our moods. Only so can be built the fine Renaissance of Jewish liturgical music which we all have so much at heart.

Before closing I should like to take the liberty of repeating some of the opinions I expressed before you in 1948. The use of Jewish literary subjects in music does not necessarily make music Jewish: Handel has proved this magnificently in his oratorio, *Judas Maccabaeus*. Nor does the use of Jewish folk-material necessarily make music Jewish: Prokofieff has written a delightful quintet based on Yiddish themes but by no stretch of the imagination could we call this Jewish music. It is my belief that an all-too-conscious search for a Jewish musical idiom may be dangerous; these things must come primarily from the subconscious. The Dvoraks and the Greigs were delightful in their day but they will, I am sure, be outlived by the Mozarts and the Beethovens whose aim it was not to create music which was respectively, Austrian or German but, rather, to write music which was fine and good, true and noble: music which might have a wide, a human, a universal appeal. We must remember that we as individuals are spiritual descendants of Plato as well as of Moses: I use these names figuratively of course! Our purely Jewish heritage is so strong that we need not stress it to the exclusion of other influences. By embracing the world we shall enrich not only ourselves individually but we shall also enrich the whole body of Jewish thought. The state of Israel is here now and we may look toward it for wonderful things. But those of us, wherever we are, who thrill each morning to the beauty of our ancient texts need not, I feel, limit their art to that which to their MINDS appears to be Jewish. The heart is greater than the mind: if we love our Jewishness sufficiently we will inevitably be Jewish both as artists and as men.

Meanwhile, I want to congratulate the Cantors Assembly and the Department of Music of the United Synagogue of America on their magnificent achievements; it seems to me that you are on the threshold now of wonderful things. My best wishes for success in your admirable undertakings; I am happy and proud if you consider me to be part of them!

* * * * *

All of the foregoing four papers evoked discussions which were on a high scholarly level. It was truly a day devoted to cantorial studies.

EVENING SESSION
CONCERT OF JEWISH MUSIC

Program

1. Retsei — V'sechezeno	A. Schlossberg
Birchas Kohanim For Shabbos	s. Braslavsky
Habet Mishomayim	w. Bogzetter
CANTOR MICHAL HAMMERMAN	
Robert Starer, at the Piano	
2. Nigun	E. Bloch
Introduction and Mora	R. Starer
Scher	M. Levy
Hebrew Dance	J. Achron
Zvi ZEITLIN, Violinist	
Robert Starer, Composer-Pianist	
3. Akavyo Ben Mahalel	Halter-Wall
Lo Lenu	M. Wohlberg
Umpnei Chatonu	Traditional
CANTOR ISAAC WALL	
Eric Mandel, at the Piano	
INTERMISSION	
4. A Sabbath Eve Service	A. w. Binder
Lecho Dodi	Traditional
Borechu	Z. Zilberts
Shema Yisroel	P. Jessianowsky
Veohavto	s. Bugatch
Mi Chomochos	Malowski
Hashkivenu	S. Bugatch
Veshomru	D. Nowakowsky
Reader's Kaddish	A. Dunajewski
Vayechulu	I. Solomon
Mogen Ovos	S. Bugatch
May The Words	L. Greenbaum
Olenu	B. Botoshansky
Adon Olom	
CANTOR MARIO BOTOSHANSKY	
Temple Adath Israel Choir	
Bernice Branson	Ella Rosner
Clarence Hoffman	Anna Starr
George Phillips	Virginia Syms
Samuel Bugatch, Conductor	
Ludwig Greenbaum, Accompanist	

WEDNESDAY, MAY 7TH

THE CANTOR - His Influence and Needs

MORNING SESSION: Cantor Abraham Marton,
Presiding
Jacksonville Jewish Center
Jacksonville, Fla.

1. THE ROLE OF THE PROFESSIONAL MUSIC

DIRECTOR, CHOIR LEADER AND ORGANIST

Mr. Sholom Secunda, Music Director
Brooklyn Jewish Center, Brooklyn, N.Y.

Although I cannot ever recall encountering the term 'music director' or 'choir leader' in my reading of the Bible, it occurs to me that a music director, in the period of particularly the second Holy Temple, was inevitable. When we study and read of the musical activities of the Temple, it is hard to conceive that it could have been conducted without a head of a musical department. So much importance is placed on the role of the Levites and the music they composed, that it appears almost impossible to have had such accomplishments without one person directing all the activities.

With all the great number of specified instruments utilized in the services, it is difficult to conceive that it could have been done without someone to arrange the music and for someone to conduct. To any student of the Bible, particularly to any student interested in the musical portion of the services as described in the Bible, there cannot appear any shadow of a doubt as to the important role and great significant position of the musical director in the days of the Holy Temple.

True enough, considerable changes must have taken place after the destruction of the First Temple, for in Psalm 137 we read, "By the waters of Babylon, we sat down when we remembered Zion and we hung up our harps on the trees therein". Upon the request of the captives to sing the song of Zion, the reply was - "How shall we sing the Lord's song in a strange land?" That leads us to believe that musical progress was temporarily halted, but upon the construction of the Second Temple, we read of unusual musical development.

It was the lot of the Jewish people because of the centuries of exile, to be compelled to change modes and absorb foreign influences.. Because we are a Am Kshey Oref, the stubbornness of the Jewish people maintained and retained their priceless heritage through the generations; through the many centuries; through the diaspora; through the merciless persecutions and with a relentless determination, their music, like their physical and spiritual existence, survived.

Nationalism in music has been a source of discussion among musicians, music lovers, music critics and musicologists of many nations for many, many years. There were always those who claimed that music is international, that nationalism never enters the picture of music. It may be true that music is an international language in the sense that the musical language is the only language that all peoples understand, feel and respond to. Who can deny, though, that the 'Volga Boatman Song' sounds Russian; who can rightfully claim that Enesco's 'Roumanian Rhapsody' does not sound Roumanian. Who can disprove the Hungarian folksong, the Negro

spiritual or American jazz. One does not have to know the entire Russian musical literature to recognize the Russian color in its music and whether one lives in China, Siberia or any part of South America, everyone will identify the blues as an American product.

There are certain characteristics, features and colors that put an identification tag on a national music. Through a careful process of analysis, this can even be proven theoretically. If it is true in the case of one nation, there can be no argument against the contention of those of us who cry, "There is a Jewish music." Who, more than the Jew among civilized peoples, can boast of a musical heritage comparable to the treasure which he guarded, sometimes at the sacrifice of life, through the many centuries in the diaspora? Who among nations, today, can rightfully claim a musical tradition, a musical chant as old as the ancient Kaddish sung by our cantors and rabbis before the conclusion of the services on the Day of Atonement?

It is only that indomitable will power, stubborn desire to maintain its cultural background, and eternal determination to return to the Homeland, that made it possible for the Jewish people to secure its position among civilized nations. Jewish music was never at a standstill. In one form or another, Jewish music was created to serve the conditions, needs and demands through the ages. What other people without a country can list the countless names in the sciences, the arts and diplomacy? An inexhaustable wealth of folk songs adds to the pride of Jewish people because they were created under the most trying circumstances.

In the last one hundred years, when the Jews in one country or another were subjected to persecutions that have no parallel in the history of mankind, the Jewish people created a Jewish theatre which for a long time held an enviable position in the amusement world. Thousands upon thousands of songs of a popular nature were created for the Jewish theatre, songs that brought joy and satisfaction, recreation and entertainment to millions of Jews when they most needed it.

A vast catalogue of liturgical music based upon the fundamentals of our ancient tradition was composed.

In the days of the pogrom in Russia, a group of ambitious talented musicians formed an organization to develop and promote Jewish music. To an already rich catalogue were added chamber music, art songs, string quartets and innumerable arrangements of Jewish folk songs.

Inspiration and enthusiasm began to cultivate Jewish music in the United States of America. First, by the immigrants who came here to seek refuge and later by the second and third generations, who absorbed that endless energy to create, advocate and disseminate musical knowledge among the masses. Music forums,

music councils were organized in every major city of these United States to make the Jew conscious of his musical heritage; to teach him to love, appreciate and listen to his music.

Every Jewish Center in the country today sponsors a Jewish Music program to teach the children congregational singing as well as Israeli songs.

The time designated for a Jewish music period began with an unsuccessful Music Week but today it is celebrating a very successful 'Music Month' with major symphony orchestras performing great Jewish compositions based on Jewish themes, biblical, timely and traditional. Publications of Jewish sacred and secular music are being increased more and more each year. New music arriving from Israel points to a new and ever growing life of Jewish music in Israel.

The time is near when that question, "Is there a Jewish music?" will become obsolete.

The time is ripe for the music director, the choir leader and the organist, all three as one or individually, to use his or their talents, energy and ambition towards the promotion and advancement of the Jewish music we inherited from our forefathers.

Unfortunately, the music director heretofore occupied a very unimportant position in the synagogue and in the Jewish Centers, for a few quite obvious reasons. One - the music director who assumed his position, particularly in the orthodox synagogue, was musically unequipped for the task. The choir leader of the synagogue was either a frustrated singer or a disappointed cantor.

Who were and who are the majority of leading choir leaders of the orthodox synagogue as of today? Are they men who assumed their obligations with the necessary academic musical background? Are they men who have been adequately equipped to carry on our great tradition? Are they men who by virtue of their general and Hebrew education are fit to direct the destiny of Jewish liturgical or secular music? The answer, unfortunately, is in the negative. As I pointed out before, the majority of these men are choir leaders by virtue of their audacity and arrogance. They are men who in their childhood were 'meshorerim' who hoped eventually to become cantors but because of an unsuitable voice chose a second alternative, such as musical director or choir leader. Fortunately, all these shortcomings do not apply to the organist, for the organist regardless of his voice, must study at least how to play the instrument. As a consequence, the choir leaders, inadequately equipped for the task, turned the very important position into a theatrical enterprise, applying all the Barnum and Bailey bally-hoo and demoralizing our beautiful heritage.

Of late, new and important faces have appeared on the horizon, faces of men who are ready and well prepared to carry on. There will be many obstacles from various angles connected with the synagogue. There will be objections from the members who have been misled by previous poor performances which they have been taught to accept as right. There will be hindrances even from some cantors, who are more interested in the commercial value of the music than in its spiritual significance and finally, I personally fear the music director who divorces himself from the historic records and seeks a solution in the merging of secular and religious music.

Maybe it is old-fashioned to adhere to the principles of religious music as laid down in the Holy Temple, the so called "Misinai Music" but then the Bible too is old-fashioned. We, who are responsible for the progress, advancement and promotion of liturgical music, must unite on a solid foundation and establish a course of progress for the good and the future of music in the synagogue.

The music director must assume the position of a shomer, a watchman. He must become the shomer ne ginah. He must become a pioneer, willing and ready to accept abuse and at times even indignant treatment, but he must stick to his guns. He, in collaboration with the cantor, must assume responsibility for the performance of liturgical works in his synagogue. He shall fight tooth and nail against embellishing musical works, harmonically or melodically, to the extent that the 'eitsem,' the essence of the soul, of the Jewish soul, is so completely overshadowed that our priceless heritage of the 'misinai' music becomes either beyond recognition or completely foreign to our tradition.

One who does not know the rudiments of Jewish liturgy, cannot compose suitable music for the synagogue, be he the greatest operatic or symphonic composer. Liturgy is a unique style, an unparallelled phase in music. Only one who is adequately trained and prepared for the task, shall be the creator of the music we shall accept for the synagogue with open arms.

When the music director will discharge his obligations as a 'shomer kakosuv besoras'moshe', only then we shall rid ourselves of the insulting music introduced in recent years in the orthodox services and also of the foreign elements that, unfortunately, dominate certain sections of even the conservative temple.

2. THE ASSEMBLY OF SYNAGOGUE MUSICIANS OF THE UNITED SYNAGOGUE OF AMERICA

- Mr. Seymour Silbermintz
Music Director - Choir
Leader

Mr. Chairman, Colleagues and Friends,

Several years ago, a group of practicing

musicians, Cantors by profession, felt a need for organizing themselves into a body dedicated to the advancement of their particular branch of Jewish music. And so it came about that, with the United Synagogue of America as sponsoring agency, the Cantors Assembly was born.

Now, other practicing Synagogue musicians - choir leaders, music directors and organists by profession - feeling a similar need, have organized to advance their particular realm of Jewish music. Again, under the aegis of the United Synagogue of America, a professional music association was formed, to be known, tentatively, as "The Assembly of Synagogue Musicians".

Upon the initiative of Cantor David Putterman, Director of The Department of Music of the United Synagogue of America, a group of interested Synagogue musicians met and on March 12th, b'shaah tovah umutzlachat, resolved to constitute themselves an organization. A letter to prospective applicants, dated March 21st, 1952 stated the aims and purposes of this organization to be:

- (a) to unite all who serve as professional music directors, organists, and choir-leaders in bona-fide congregations
- (b) to conserve and promote the best of our traditional musical heritage
- (c) to encourage new musical creativity
- (d) to advance the cause of Jewish music in our Synagogues
- (e) to promote the welfare of its members and to foster the spirit of fellowship and cooperation among its members
- (f) to be affiliated with an organization where its members will have an opportunity to exchange ideas, programs, and all other information related to the advancement of Synagogue music.
- (g) to cooperate with and assist the Cantor"

As guests of this Cantors Assembly Conference-convention the "Assembly of Synagogue Musicians" wishes to thank its host for the opportunity of officially announcing its existence as an established fact: and hereby invites to its ranks all qualified Jewish musicians who may wish to join together in bringing to fruition the above goals.

The list of charter members, to date, follows:

Felix Alt Woodside, N. Y.	Irving H. Cohen Brooklyn, N. Y.
Morris Bleiwas Sharon, Mass.	Henry Euffa Bronx, N. Y.
Solomon G. Braslavsky Boston 21, Mass.	Anne C. Goldberg Chicago, Ill.
Seymour Brenner Long Beach, N. Y.	Walter Goldmann Indianapolis, Ind.
Samuel Bugatch Flushing, N. Y.	Bernard Goldstein Chelsea, Mass.

Vladimir Heifetz New York, N. Y.	Anne Newman Hartford, Conn.
Cyrus B. Hailperin Pittsburgh, Pa.	Frederick Piket New York, N. Y.
Oscar Julius Bronx, N. Y.	Hyman Reznick Chicago, Ill.
Reuven Kosakoff New York, N. Y.	Irving Riskin Hollywood, Calif.
Gordon Kushner Toronto, Canada	Sholom Secunda New York, N. Y.
Mrs. Edwin Levine Kansas City, Mo.	Isaiah Seligman New York, N. Y.
Dyne Shapiro Levy Kingston, Pa.	Seymour Silbermintz Brooklyn, N. Y.
Samuel Luskin Buffalo, N. Y.	Mark Silver Newark, N. J.
Eric Mandell Philadelphia, Pa.	Ilse Wunsch New York, N. Y.

In closing, let it be said here that it is the intention of the new Assembly to "harmonize" its interests with those of the existing Assemblies of the United Synagogue so that all, with one accord, may blend their mutually advantageous efforts in maintaining and enhancing, in beauty and in dignity, the ideal in Synagogue worship.

REPORT OF THE RESOLUTIONS COMMITTEE
Cantor Ivan Perlman

1. THE STATUS OF THE CANTOR

WHEREAS, the Cantor is traditionally the custodian of our sacred musical liturgy and prayer modes, the Sheliach Tsibur, the emissary of his Congregation in prayer and supplication before God, representing them as their spokesman and petitioner in worship, imbuing each and every religious rite and service with aesthetic beauty and dignity, therefore,

BE IT RESOLVED AND REAFFIRMED, that the Cantor possessing genuine piety, beauty of voice, and the hebraic, chazanic, and musical qualifications, functioning as a Cantor in a bona-fide Congregation, is according to Jewish law, tradition, and practice, a religious functionary and a Minister of Chazanut. The Cantor as a religious functionary officiates at all religious rites and services and as the Minister of Chazanut is the all-embracing musical personality of his Congregation and the authority in all matters pertaining to Jewish liturgical music in the Synagogue.

2. EXPRESSION OF GRATITUDE TO THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

RESOLVED that The Cantors Assembly and The Department of Music of the United Synagogue

of America expresses its deep appreciation and thankfulness to Dr. Louis Finkelstein, chancellor of the Jewish Theological Seminary of America for his constant interests in the needs and welfare of the American Cantorate, and through him to the Board of Directors of the Seminary for the ultimate realization and establishment of the Cantors Institute of the Seminary.

3. PLEDGING FINANCIAL AID TO THE CANTORS INSTITUTE OF THE SEMINARY

WHEREAS, the Jewish Theological Seminary of America has this day officially announced the opening of the Cantors Institute of the Seminary, and

WHEREAS, we of The Cantors Assembly are desirous of expressing our gratitude to the Seminary,

BE IT RESOLVED, that each and every member of The Cantors Assembly does hereby pledge to raise funds annually, preferably through the medium of a Concert of Jewish Music or by any other means, the proceeds of which shall go towards maintaining and supporting the Cantors Institute of the Seminary, thereby assuring the Seminary of approximately \$25,000 each year.

4. EXPRESSION OF GRATITUDE TO THE RABBINICAL ASSEMBLY OF AMERICA

RESOLVED that The Cantors Assembly and The Department of Music of the United Synagogue of America expresses its appreciation and thankfulness to Rabbi Max Davidson, president of the Rabbinical Assembly of America and through him to its officers and members for their magnanimous cooperation in the ultimate realization of the Cantors Institute of the Seminary.

5. EXPRESSION OF GRATITUDE TO THE UNITED SYNAGOGUE OF AMERICA

RESOLVED that The Cantors Assembly and The Department of Music of the United Synagogue of America expresses its appreciation and thankfulness to Dr. Simon Greenberg, Executive Director of the United Synagogue of America and through him to all who have cooperated with us so magnanimously in the ultimate realization of the Cantors Institute of the Seminary.

NOTE: Resolutions 2-3-4-5 were unanimously adopted. Resolution 1 was adopted with one dissenting vote who insisted that the Cantor is a "Minister of Religion".

LUNCHEONBANQUET - CONCLUDING SESSION
Cantor Abraham J. Rose, Presiding
Congregation K'neseth Israel
Elgin, Ill.

3. THE CANTORS INSTITUTE OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

Cantor Rose welcomed the honored guests

who graced this concluding session by their presence. He advised the Assembly that Dr. Davis and Dr. Routtenberg were present in behalf of the Seminary to make a most important official pronouncement in behalf of the Seminary. He was warm in his praise of Cantor Puttermann whom he described as the motivating influence and sparkplug of our Assembly as well as of the Cantors Institute of the Seminary.

He then read the following letters from Dr. Louis Finkelstein and Dr. Simon Greenberg.

February 13, 1952

Dear Cantor Puttermann:

It is a great pleasure to extend through you good wishes to The Cantors Assembly and The Department of Music of the United Synagogue of America on the occasion of the Fifth Annual Conference.

This year the Assembly and the Department meet under particularly pleasant conditions. The Cantors School and the College of Jewish Music are now a reality. We are delighted that the Board of Regents has given its sanction to the school and that the school has already opened its first department and will be operating effectively in all departments next September.

Your own determination and that of your colleagues in bringing about this happy result deserves the commendation of all of us. You have enabled the Seminary to render another service of vast importance to our whole community.

We pray that the Cantors and lovers of music throughout the country will continue to co-operate with the Seminary in the development of creative music and of the synagogue ritual in all its forms in the future as they have done in the past.

With warmest good wishes,

Cordially, as ever,

Louis Finkelstein

Cantor David Puttermann
The Cantors Assembly
3080 Broadway
New York 27, New York

cbs

May 1, 1952

Dear Cantor Mendelsohn:

I regret exceedingly that my many other responsibilities make it impossible for me to be present at the Annual Convention of the Cantors Assembly this year. I am happy, however, that Dr. Moshe Davis and Dr. Max Routtenberg will be present.

Judging by the program that has been arranged, and by the previous experiences of these conventions, I know that you and your colleagues and those who will be guests of the convention have in store for them four days of spiritual delight, days filled with lovely music, learned discourses and delightful companionship.

The convention this year will indeed also be a historic one, for it will hear from Dr. Davis and Dr. Routtenberg the official statement announcing the opening of the Cantors Institute at the beginning of the forthcoming academic year in the Fall. The Cantors Assembly may take justifiable pride in the fact that its efforts were very helpful in bringing this school into being. The initial fund raised by members of The Cantors Assembly towards establishing this school I know augers well for the future relations of the Assembly to the school. I am sure that The Cantors Assembly will always take a special interest in this school and will devise ways and means to help those who administer the school to maintain it financially. The school owes very much indeed to Cantor David Puttermann who has been indefatigable in his advocacy of it.

I am sure that the Assembly will also want to thank Dr. Louis Finkelstein, the Chancellor of the Seminary and the President of its faculties, for his constant interest in the school and for his unwavering guidance which makes it possible for us now to open the school on so high a musical and academic level.

Dr. Moshe Davis and Dr. Max Routtenberg have, during the past year, given a great deal of their time and attention to the innumerable details that had to be attended to before the final official announcement could be made.

I join you in expressing thanks to all of these people and in prayer that the school may fulfill the hopes that all of us have for it. It will train the future singers of Israel, the men who will write the melodies as well as those who will render those melodies before the Ark in synagogues throughout the world where Jews pray.

The United Synagogue of America is, of course, happy and proud of its association with The Cantors Assembly. It is glad that through its Executive Director, Rabbi Albert I. Gordon, it was instrumental in bringing The Cantors Assembly into being, and that it has been able to be of assistance to the Assembly since its organization.

We look forward to many more years of pleasant association.

With all good wishes for a successful and memorable Convention, and with warm personal greetings to all of the delegates and guests, I am

Very cordially,

Simon Greenberg

DR. MOSHE DAVIS, PROVOST OF THE SEMINARY was then introduced.

(It is most unfortunate that the recording apparatus which was to have recorded all of the addresses suddenly broke down. It is most regrettable therefore that the following is merely a brief summary of the most interesting and inspiring address of Dr. Moshe Davis, Provost of the Jewish Theological Seminary of America.)

"..... When the Seminary wanted to establish a Cantors Institute, its prime purpose was to make certain that the graduates of this Institute would possess all of the technical and scientific training so essential in serving the profession, the congregation and the community. The preparation of such a curriculum and program took much longer than was originally envisaged. I am, therefore, happy to announce in behalf of the Seminary that The Cantors Institute will be opened with this year's Fall semester.

At the Cantors Institute, it is conceived that a Cantor, just as a Rabbi or a teacher will have not only technical experience in his field, which obviously we will have to give him, but he must also have a broad knowledge of Judaism so that when he participates in community life, he will do so as a person deeply rooted in the tradition. When the Cantor will wish to deal with the specific musical problems in the Congregation, he will so understand the tradition and community problems, so that his voice will not only be a voice which sings out, but also a voice capable to speak out. The traditional formula for a Hazan is first to have Yirah, then Yediah, then Neginah. Thus do we view the educational program before us.....

The American Jewish community is rapidly coming into a stage where its whole life is virtually Selichos and Yamim Noraim. It is, therefore, most essential that the partners in the team that serves as leaders in American Jewry, namely the Rabbinate, the Educator and the Cantorate, must always be mindful of their responsibilities as teachers and Shelichei Tzibbur.....

We are extremely fortunate in having Dr. Max Routtenberg as the Director of The Cantors Institute. I pray for Rabbi Routtenberg that he shall be able to work in behalf of Hazanut and of Jewish Music so that a generation hence we will be able to say that the Seminary has created a School of Music which is equal in stature and importance to the Rabbinical School and the Teachers Institute of the Seminary, both of them presently unique in their field. We shall be anxiously looking forward to the third partner which now has been added to the Seminary family. In this spirit it gives me a great deal of pleasure to have this opportunity to present to you the Director of The Cantors Institute, Dr. Max Routtenberg.

* * * * *

(The recording machine was completely out of order and no part of Dr. Routtenberg's address was recorded. We regret therefore that we do not have a record of his talk.)

ADDRESS BY DR. HUGO WEISGAL -

Ladies and Gentlemen:

It was a practical decision, I believe, for me not to prepare a formal statement; because, having heard the gentlemen who preceded me, my planned remarks might have been somewhat irrelevant.

As to specific plans for the future of the Cantors Institute - I don't feel that it would be wise at this juncture for me to commit myself to anything too definite, because the task is a very large one, and plans must be carefully formulated and drawn. For that reason, I don't feel that I can make any promises. It is very well for others to say that I am going to mould the future of synagogue music in America. The problem remains, however, in what mould are we going to cast this music? This is a question, the solution to which is not yet at hand.

From a personal point of view - I am speaking entirely off the record - I feel the following things: the Jewish musician in America finds himself at the moment in a unique position. With the destruction of Jewish life in Europe, and the great changes that are taking place in the Middle Eastern and North African communities, and with the rise of the new state of Israel, we in America have suddenly and entirely accidentally become the sole heirs to a tradition which is thousands of years old. Before we can develop a tradition of our own, a tradition which might develop into something peculiarly American, we must first of all become the bearers of this old tradition. Therefore, as far as I am concerned, one of our major problems at the moment is for us to put ourselves in the position of keeping the totality of Jewish musical tradition alive, of codifying it, recording it, and putting it into shape so that it can be transmitted to the future. For only out of this past tradition will something distinctive and something new be born. Our cantors are going to be exposed to this total tradition, and they will know that there is a nusach that comes from East Europe, and one that comes from Germany, one that was found in southern France, and another in North Africa. Not that we mean to train musicologists, but I feel that it is important for us as the sole repository of this total tradition, to keep it, for the time being, historically alive and functioning. That, in very general terms, is what I should like to do.

I could enumerate many other projects which we have in mind, but I think it would be wiser to show the results rather than announce plans which may or may not be fulfilled.

You, the members of the cantorial profession, will on many occasions have to give us the benefit of your counsel and guidance. I certainly will have to come to you frequently.

Just imagine, gentlemen, what a job I have, since I will have to represent the chazanim and musicians when dealing with the rabbis. You all certainly know what a job that is. Fortunately, the gentlemen with whom I will be associated, both Dr. Davis and Dr. Routtenberg, are not only enthusiastic about our project, but of the greatest assistance in planning our job.

Finally, I have been delighted with the great interest that has been shown in my assuming this position. I have been congratulated on all sides, and the congratulations have come from all sorts of people. I feel it a privilege that I have been chosen to head the faculty of this school; and I certainly will do my best, as will my colleagues, to achieve something worthwhile, and to have a school of which we can all be proud.

The Chairman, Cantor Rose, then introduced Dr. Max Davidson, President of The Rabbinical Assembly of America.

ADDRESS BY DR. MAX DAVIDSON -

Mr. Chairman and Friends:

As you notice, there was a definite pattern to the three principal speakers of this afternoon. They spoke in a sense in a chain of command from Dr. Davis to Dr. Routtenberg to Dr. Weisgal. I want to make perfectly clear that for the time being, at least, I am not part of that chain of command, that I have no secret plans as far as the School, or even the Rabbinical Assembly, to disclose to you. I do, of course, on behalf of the Rabbinical Assembly want to extend my very best wishes, with the prayers of the Rabbinical Assembly, in the success of this important project now undertaken by the Seminary.

Now I don't know, I am not at all competent to say how long it takes to train a Chazan. Whether a six year course is the proper course or not. I do know, of course, that if you could make a Chazan out of me in six years, it would be quite a treat. I certainly don't know how long it would take to train the directors and chazantess that I hear are in prospect for the future, I do recollect though, that a friend of mine who was interested in a tennis club out in New Jersey was interested in having the best kind of grass courts that he could possibly build for his club. He went out to Wellington in England, which is famous for its tennis courts, and he went out to the greenskeeper, and told his problem. He said, "We have holes in our courts, and they don't last, they are solid, they are not secure. What do you do that you have such wonderful courts? What kind of seed do you use?" "It is all very simple, answered the greenskeeper. Come into the shed and I'll show you the seed that we use. Now this is the seed that we use. First we plow very carefully, then we turn over the ground with our hands, then we sow this seed, and then we tend it carefully for 500 years and then you have a fine tennis court." And it seems to me that when you talk about the time it takes to train a chazan, you have to think of those terms. No one here is the result of six years training or even of one lifetime of

training. It's the background of hundreds of years of Jewish tradition, of Jewish music, of Jewish liturgy, of Jewish prayer. Now since I'm not qualified to talk about the school and since I'm not competent to speak about Jewish music generally, except that I have been living happily with my dear friend and chazan, Gershon Ephros for over 25 years, and that gives me some qualification, I suppose, in the field of music, I do want to say just one word about the standards that have been established, that are being established, and that will to a much larger degree be established when this school is in operation. We want a school to guide men, to give men a sense of responsibility, a sense of obligation. Only those who have watched the loyalty of the Alumni of the Jewish Theological Seminary of America can testify. I know that there are many who might have deviated from their callings were it not for the fact that they had colleagues to whom they felt the responsibility and their shortcomings would reflect not on themselves alone, but on the whole group, on the whole profession. Dear friends, as you will be raising those standards that you have already raised, perhaps I should raise my unmusical voice to the chorus of the Mizmor Le Dovid, that I have come here this afternoon to pay tribute to Cantor David Puttermann for what he has done, sometimes quietly, and sometimes with considerable vigor in raising the standards of the cantorate in America. Now as far as the relationship of the rabbis is concerned, I don't think Dr. Weisgal that you will have much difficulty in explaining to the Rabbis the value and the importance of Jewish music. Perhaps it is necessary once in a while to explain both to rabbis and to cantors something of the relationship of Rabbi to Cantor and Cantor to Rabbi. Now you have helped formulate a code, not the code for your selves alone, because Rabbis also have a code by which we govern ourselves, but a code on the relation of Rabbis and Cantors. It may take some time before we are able to arrive at all the provisions that all of us seek to incorporate in such a code. But I can say this to you, that we have come to the point, Cantors and Rabbis alike, where we realize that we're not serving separate covenants in Jewish life, but that we are all floating either up or down stream or across stream together. I've had occasion from time to time to hear and sometimes even to be called upon to intercede in difficulties of Rabbis and Cantors and I want to tell you that those people, perhaps I shouldn't say this, but I shall, those people, Rabbis or Cantors or officers or members of Congregations who seem to erect a law of separation in religious devotion or friendship between Rabbi and Cantor and say "You know I'm your friend, Rabbi" or "I'm your friend, Cantor", are friends neither of the Rabbi nor of the Cantor, nor of the Congregation, nor of the community. I say that out of experience, much of which has not been pleasant throughout the country, and I will say it to you as I shall say it to our Rabbis, because our Rabbis don't understand that principle as I'm afraid some Cantors don't understand that principle. I rejoice in the establishment of the

school and I extend my greetings not only for what you will do to enhance the musical program of the Synagogue or even in the writing of Jewish music, or even in promoting the welfare and the perfection of the Cantor, all of which are perfectly legitimate, but because of what you will do to make for the personal happiness of Rabbi and Cantor alike and for the helpfulness of such a school for the Synagogue and for Judaism.

Chairman Rose introduced Cantor Edgar Mills who asked for the floor.

-Thank you Mr. Chairman and Ladies and Gentlemen:

We have in our midst a Rabbi who was and is one of the closest friends of The Cantors Assembly. Despite the fact that his name does not appear in our program, I should like, with your permission Mr. Chairman, to call upon our very dear friend, Rabbi Albert I. Gordon."

ADDRESS BY DR. ALBERT I. GORDON -

Thank you very much Cantor Mills.

Members of The Cantors Assembly, Friends, my dear Colleagues of the Rabbinate and members of the Faculty of the Jewish Theological Seminary of America:

I must say that it is a very great privilege to be here on this particular occasion and to find that a dream of many years has actually found fulfillment through the medium of The Cantors Assembly and particularly through the fine work of my very dear friend, Cantor David Puttermann. This is indeed a source of very real satisfaction.

While the many fine statements were being made here concerning the growth of The Cantors Assembly, I was thinking back over a period of years. I think it was about eight or nine years ago, Cantor Max. Wohlberg can verify the time element, he and I were together many years ago in the city of Minneapolis. Cantor Wohlberg was then the Cantor of Beth El Congregation. We were conversing about certain of the needs that confronted American Jewry and among these needs we discussed just such a school as is now being established. Cantor Wohlberg said "Some day, maybe, one of us will have something to do with the establishment of that kind of cantorial school". At that time, of course, I hadn't the faintest idea that I would some day become the Executive Director of the United Synagogue of America and I know that he certainly had not thought that he would be a member of the faculty of such a school. Altogether, it makes a very wonderful background for what I have to say. In my very first pulpit in New York City it was my privilege to have as the Cantor of the Congregation which I served a man who has today been honored for his work on behalf of The Cantors Assembly and indeed for the highly respected and honored position which he occupies as a

Cantor. I refer, of course, to my very dear friend and colleague, Cantor David Puttermann. Through all these years David Puttermann has been a dear friend. This ought, if one exception can prove the rule, to prove to you that Cantors and Rabbis can and should remain friends. Indeed, all these years David and his very dear wife, Amy, have been our close friends. We have shared in our joys and in our sorrows together. We have, all these years, cherished the kind of friendship and exemplified the kind of teamwork between the Rabbinate and the Cantorate which makes for finer Congregational life.

It was very natural therefore that when we sought, through the United Synagogue, to establish the Cantorate and the work of The Department of Music on a highly professional basis, I as Director of the United Synagogue should have turned to a man whom I knew was highly respected in his profession, one who had the ability to do the many things which would help to finally make possible just such a step as has been taken today.

The name "David" means "well beloved". If anything has been apparent to me through all these years, it is that David is truly "well beloved". He is beloved by those of us who know of his work, of his sincerity, of his zeal, and above all, those of us who know and appreciate his personal integrity. As was pointed out so very beautifully by my colleague, Rabbi Davidson, it may take six years to complete a course which will entitle a man to call himself a Cantor with a diploma or certificate from the Jewish Theological Seminary of America, but it takes a much, much longer period to create a gentleman. David Puttermann is a gentleman. And I am privileged to be able to say to him that The Cantors Assembly desires to honor him by presenting him with a plaque on this special occasion. I know that the sentiments inscribed on this plaque are our real sentiments.

The inscription reads as follows:

"Pursuant to a resolution unanimously adopted by the Executive Council of The Cantors Assembly this plaque is awarded to Cantor David J. Puttermann on the occasion of the Fifth Annual Convention of The Cantors Assembly held on the Seventh Day of May, 1952, in grateful recognition of his outstanding efforts as its founder, organizer, and Executive Vice President, and in behalf of the cantorial profession and as one of the motivating influences in the realization of the Cantors Institute of the Jewish Theological Seminary of America".

David, on behalf of your colleagues, I am very happy and privileged to present this plaque to you.

ADDRESS BY CANTOR DAVID J. PUTTERMAN -

Dr. Davis, Dr. Routtenberg, Dr. Weisgal, Dr. Davidson, Rabbi Gordon, Colleague Rose, our beloved president and vice president, colleagues and friends:

For once in my life, I am at a loss for words. I am really deeply moved by this magnificent tribute and I accept it not for myself but rather in behalf of each and everyone who has been working so arduously in The Cantors Assembly towards the realization of this day. Truly it can be said "this is the day for which all of us have been waiting for so long". I am reminded that a couple of years ago, Dr. Finkelstein, whom I have been nagging ever since he became the President of the Seminary, met me in the Seminary, as we generally meet, and he said "David, for God's sake, when will you stop dunning me ?" And this past September, at the Convocation when he made the announcement that " please God", next year the school would be a reality, I said to him, "It was only a short time ago that you said to me, "David, for God's sake, when will you stop dunning me?" His reply was "Now that you remind me, I am happy you done it".

I want to express my thanks to all of you, particularly to Moshe Davis, for as soon as he was appointed to the responsibility of forming this school, he immediately called me into his office and said, "David, without you, without The Cantors Assembly and without your Committee, we won't be able to realize the ultimate attainment of our goal". And as he indicated this afternoon, in words that came from his heart, he looks to us for guidance, for advice and cooperation.

The beginning is always difficult. The continuation of a school and a venture as significant as this one will be, is equally as difficult to continue. We shall always be able to count on Moshe Davis. His personal friendship, his magnanimous, kindly and sympathetic approach to the problem, stems from his love for Chazonis, when he himself was "Moishele, the boy Chazan".

We are all to be congratulated upon the magnificent choice which has been made by the Seminary in selecting Dr. Routtenberg as the Director. All of you know how close Dr. Routtenberg has been with our cause. At one time he came to present the Greetings in behalf of the Rabbinical Assembly. Today he is here as the Director of The Cantors Institute. I can truthfully tell you that were it not for his guidance, when he was the executive vice president of the Rabbinical Assembly, I would have been as a lost sheep working for our profession. Whenever I called him, no matter how busy, he would say "David, come right up." He guided me, helped me, advised me, in every step that I took. For as you all know, The Cantors Assembly has attempted to pattern itself after the Rabbinical Assembly, from its very inception and someday we hope will attain the stature of the Rabbinical Assembly. Please, God, with continued guidance and inspiration from the Seminary officials, I am confident that this will eventually come to be a reality.

In Dr. Weisgal we have a most capable and true friend. How can a chairman of the Faculty of the Cantors Institute be bad, if he is a Ben Chazan. He is a son of a Cantor whom all of us have known for these many years, who has given of his life's energy to the advancement of our profession. Dr. Weisgal, I am sure, will be a credit to the School and to the general profession of Hazanut.

I do want to thank my dear friend and devoted colleague for so many years, Al Gordon. It was he who gave us our original opportunity when first he appointed me as the Director of the Department of Music, from which came The Cantors Assembly, from which eventually came The Cantors Institute. Were it not for Al Gordon, I have my doubts that we would have attained this school. I want to assure Dr. Davis, the provost of the Seminary, that we of The Cantors Assembly are primarily concerned with one major aspect and that is, that the Seminary should constantly look to us as another important link in the chain of the family of the Seminary. I told Dr. Davis at our session this morning that we adopted a resolution expressing our genuine heartfelt gratitude to Dr. Finkelstein and to the Board of Directors but that we went beyond that, for we also adopted a resolution pledging each and every member of The Cantors Assembly to give financial aid and support to the Seminary not for one year, for two years, or for three years, but for as long as The Cantors Assembly will be in existence and for as long as the Cantors Institute and the Seminary will need our aid. I hope Dr. Davis that you will convey this message to Dr. Finkelstein and to the Board of Directors.

My final word is to express my personal gratitude to our lovable president -- Nathan Mendelson -- to our newly elected vice president, Charles Sudock -- to my very close and personal friend and now member of the Faculty, Max Wohlberg, particularly to Bill Ginsburg, the Chairman of our Executive Council, to Eddie Mills, who thought of having Rabbi Gordon with us in order that he may share in this "simcha", to each and every officer, member of our National and Executive Councils and all of our members. In conclusion, may I ask you all to rise and to recite with me the prayer which I am sure is deep within our hearts ---

"Boruch ato adonoy elohenu melech hoolom, shehecheyonu vekiyimonu vehigionu lazman haze"

The most important and historic convention of The Cantors Assembly and possibly of the entire Cantorate in America closed as all stood and sang Shalom Chaverim --- Lehitraot!

THE FOLLOWING REGISTERED FOR AT-
TENDANCE

Adelman, Isadore	Pittsburgh, Pa.	Jacobi, Frederick	New York, N. Y.
Altman, Harry	Freeport, N. Y.	Jacobi, Frederick Mrs.	New York, N. Y.
Altman, Harry Mrs.	Freeport, N. Y.	Jacobson, Hana Miss	Newark, N. J.
Amsel, Morris	Minneapolis, Minn.	Julius, Oscar	Bronx, N. Y.
Barras, Abraham	Wilkes Barre, Pa.	Kandler, Simon	Chestnut Hill, Mass.
Behrman, Abraham	Flushing, N. Y.	Kandler, Simon Mrs.	Chestnut Hill, Mass.
Behrman, Abraham Mrs.	Flushing, N. Y.	Kir schenbaum, Saul	Ventnor, N. J.
Bernstein, Eleazer	New London, Conn.	Kir schenbaum, Saul Mrs.	Ventnor, N. J.
Bernstein Eleazer Mrs.	New London, Conn.	Kischel, Irving	Hyde Park, Mass.
Bloch, Charles B.	Brooklyn, N. Y.	Kleinberg, Jacob S.	Laurelton, N. Y.
Bloch, Charles B. Mrs.	Brooklyn, N. Y.	Klonsky, Benjamin	Reading, Pa.
Botoshansky, Mario	Bronx, N. Y.	Koret, Arthur	Hartford, Conn.
Botoshansky, Mario Mrs.	Bronx, N. Y.	Koret, Arthur Mrs.	Hartford, Corm.
Brockman, Harry	Brooklyn, N. Y.	Kriegsman, Simon E.	Camden, N. J.
Brodsky, David	Brooklyn, N. Y.	Kwartin, Bernard	Brooklyn, N. Y.
Bufford, Morris	Bridgeport, Conn.	Lazarin, Louis	Brooklyn, N. Y.
Bufford, Morris Mrs.	Bridgeport, Conn.	Lengyel, Josef S.	Woonsocket, R. I.
Byelas, Irving	Bridgeport, Conn.	Leon, David J.	Bridgeport, Corm.
Byelas, Irving Mrs.	Bridgeport, Conn.	Leon, David J. Mrs.	Mattapan, Mass.
Caplow, Aaron	Long Beach, N.Y.	Lerner, Harold	New Haven, Conn.
Carus, Paul	Atlantic City, N. J.	Levinson, Morris	New Haven, Conn.
Chasman, David	Malden, Mass.	Levinson, Morris Mrs.	Norwalk, Conn.
Cooper, Henry	Baltimore, Md.	Levy, David Z.	Pittsburgh, Pa.
Dainow, Sydney	Bronx, N. Y.	Lichter, Benjamin A. Rabbi	New Bedford, Mass.
Dubrow, Samuel	Philadelphia, Pa.	Lipp, Sigmund	New Bedford, Mass.
Dubrow, Samuel Mrs.	Philadelphia, Pa.	Lipp, Sigmund Mrs.	Baltimore, Md.
Ephros, Gershon	Perth Amboy, N. J.	Lipsicas, Hillel	Forest Hills, N. Y.
Ephros, Gershon Mrs.	Perth Amboy, N. J.	Lowy, Morris	Brooklyn, N. Y.
Feder, Max	Philadelphia, Pa.	Lubow, Harry	Philadelphia, Pa.
Fenakel, Nicholas	Detroit, Mich.	Mandel, Yehudah L.	Philadelphia, Pa.
Fisher, Merrill	Orange, N. J.	Mande lblatt, A sher	Philadelphia, Pa.
Fried, Henry	Woodmere, N.Y.	Mandelblatt, Asher Mrs.	Philadelphia, Pa.
Friedman, Abraham	Mt. Vernon, N. Y.	Mandell, Eric	Philadelphia, Pa.
Gerlich, Marcus	Fall River, Mass.	Mandell, Eric Mrs.	Philadelphia, Pa.
Ginsburg, W. Belskin	Philadelphia, Pa.	Mann, Joseph	Philadelphia, Pa.
Ginsburg, W. Belskin Mrs.	Philadelphia, Pa.	Marton, Abraham	Jacksonville, Fla.
Glass, Myro	Indianapolis, Ind.	Matlin, Bernard I.	Minneapolis, Minn.
Glueck, William Z.	Jackson Hts., N.Y.	Meisels, Saul	Cleveland Hts., Ohio
Glusman, Bernard	Nashville, Tenn.	Meisels, Saul Mrs.	Cleveland Ht s., Ohio
Goldmann, Walter	Indianapolis, Ind.	Mendel son, Nathan	Westmount, Montreal
Goldring, Jacob	Detroit, Mich.	Mendelson, Nathan Mrs.	Canada
Goldring, Jacob Mrs.	Detroit, Mich.	Mills, Edgar	Westmount, Montreal
Gordon, Albert I. Rabbi	Newton Centre, Mass.	Nathans on, Moshe	Canada
Gordon, Albert I. Mrs.	Newton Centre, Mass.	Nathanson, Moshe Mrs.	Hillside, N. J.
Gordon, Louis	Great Neck, N. Y.	Niederland, Paul	New York City
Gordon, Louis Mrs.	Great Neck, N. Y.	Norman, Victor	New York City
Gottesman, Ernest	Youngstown, Ohio	Okun, Morris I.	Utica, N. Y.
Gottesman, Ernest Mrs.	Youngstown, Ohio	Okun, Morris I. Mrs.	New London, Conn.
Gr odnick, Sam	Brooklyn, N. Y.	Osen, David	Richmond, Va.
Groveman, Felix	Bronx, N. Y.	Perlman, Ivan E.	Richmond, Va.
Gudovitz, Charles	Buffalo, N. Y.	Pinsky, Irving	Brooklyn, N. Y.
Hailperin, Cyrus B.	Pittsburgh, Pa.	Pinsky, Irving Mrs.	Tulsa, Okla.
Hailperin, Herman Dr.	Pittsburgh, Pa.	Putterman, David J.	Waterbury, Conn.
Hamerman, Michal	Brookline, Mass.	Putterman, David J. Mrs.	Waterbury, Conn.
Hamerman, Saul	Brooklyn, N. Y.	Reiseman, Abraham	New York, N. Y.
Handler, Jacob	Rutland, Vt,	Ritholtz, Rabbi	New York, N. Y.
Hecker, Wolf	Flushing, N. Y.	Rogoff, Irving	Brooklyn, N. Y.
Hecker, Wolf Mrs.	Flushing, N. Y.	Rogoff, Irving Mrs.	Brooklyn, N. Y.
Heiser, Mordecai	Pittsburgh, Pa.	Rose, Abraham J.	Elgin, Illinois
Heiser, Mordecai Mrs.	Pittsburgh, Pa.	Rosemanen, Jacob Prof.	Montreal, Canada
Hochber g, Gabriel	Chestnut Hill, Mass.	Rosen, Louis	New Britain, Corm.
Hochberg, Gabriel Mrs.	Chestnut Hill, Mass.	Rosenbaum, Samuel	Rochester, N. Y.
Hohenemser, Jacob	Providence, R. I.	Rosenbaum, Samuel Mrs.	Rochester, N. Y.
Hohenemser, Jacob Mrs	Providence, R. I.	Ruben, Frank B.	Brookline, Mass.
Holand, Aaron	Brooklyn, N. Y.	Rubin, William R.	New York, N. Y.
Horn, William	Scranton, Pa.	Sack, Israel	New York, N. Y.
Horn, William Mrs.	Scranton, Pa.	Sacks, Arthur	Fairlawn, N. J.
		Sacks, Arthur Mrs.	Fairlawn, N. J.

sauler , William	Brooklyn, N. Y.	Bloch, Charles B.	Gerlich, Marcus
Schindler, Albert M.	Cleveland, Ohio	5 Bills Place	957 Maple St.
Schnaier, Gerald J.	Bronx, N. Y.	Brooklyn 18, N. Y.	Fall River, Mass.
Schorr, Morris	Elizabeth, N. J.		
Schraeter, Arnold H.	Springfield, Mass.		
Schwartz, Jacob	New York, N. Y.	Botoshansky, Mario	Ginsburg, W. Belskin
Schwartz, Jacob Mrs.	New York, N. Y.	1150 Grand Concourse	5317 North 16th St.
Sebran, Harry	New Haven, Conn.	Bronx 56, N. Y.	Philadelphia, Pa.
Sebran, Harry Mrs.	New Haven, conn.		
Seidelman, Samuel	Brooklyn, N. Y.	Breitbart, Israel M.	Glantz, Leib
Shanok, Morton	Lynn, Mass.	141-65 85th Road	630 No. Cherokee Ave.
Shanok, Morton Mrs.	Lynn, Mass.	Jamaica, L.I., N.Y.	Los Angeles, Calif.
Shapiro, Abraham	Newark, N. J.		
Shelkan, Gregor	Roxbury, Mass.	Carus, Paul P.	Glass, Myro
Siegel, Benjamin	Great Neck, N. Y.	244 S. Rhode Island Ave.	3143 Central Ave.
Siegel, Benjamin Mrs.	Great Neck, N. Y.	Atlantic City, N. J.	Indianapolis, Ind.
Silberman, Kurt	Norristown, Pa.		
Silberman, Kurt Mrs.	Norristown, Pa.	Chasman, David	Glueck, William
Silbermintz, Seymour	Brooklyn, N. Y.	506 Cross St.	72-10 37th Ave.
Siller, Saul	Wilkes Barre, Pa.	Malden, Mass.	Jackson Heights, N.Y.
Silver, Mark	Newark, N. J.		
Singer, Isadore	Passaic, N. J.	Cysner, Joseph	Glusman, Bernard
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